

America's Oldest Society Journal

Palm Beach Life

FEBRUARY, 1969

\$1.00



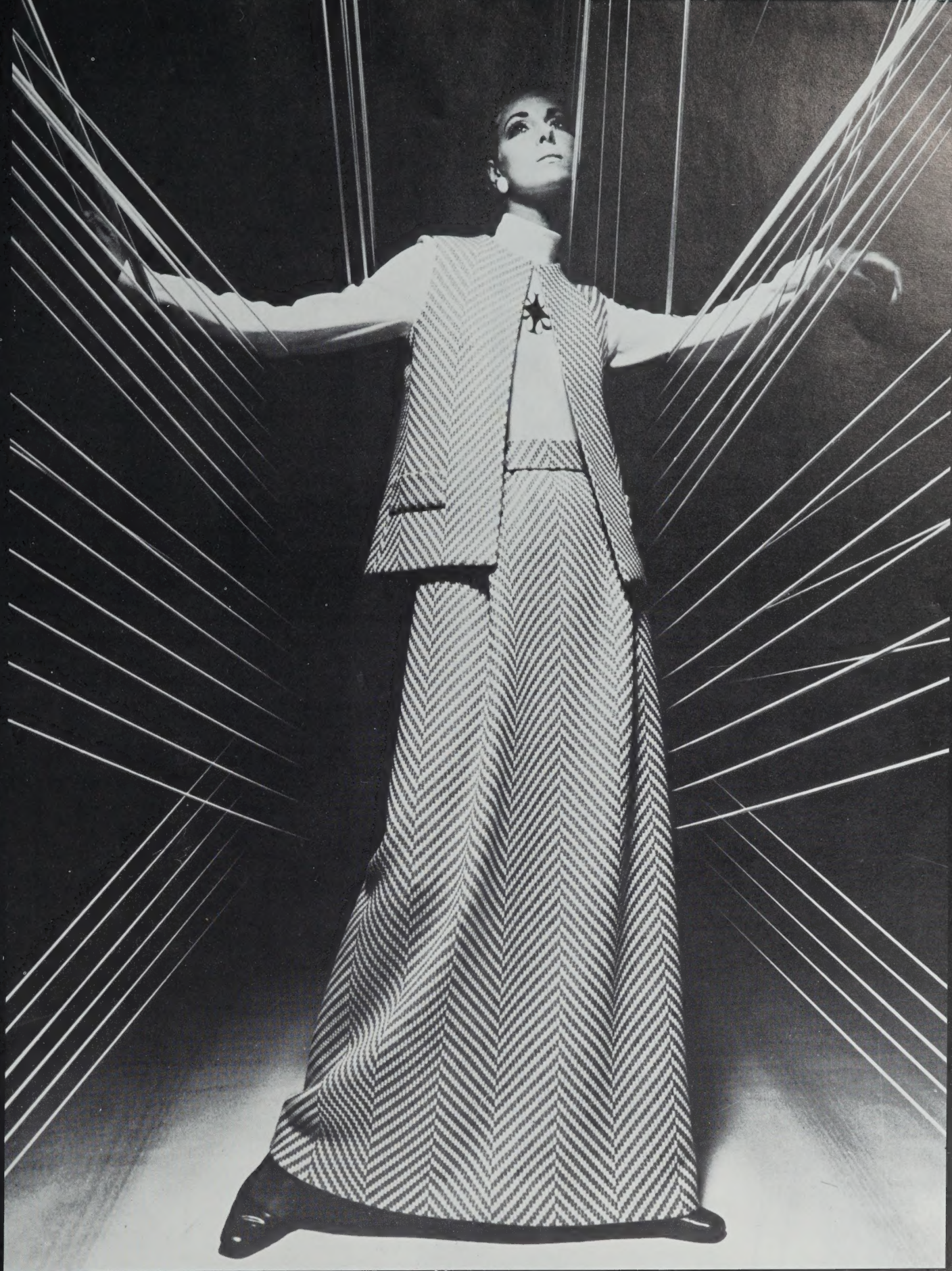
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PALM BEACH LIFE

A John H. Perry Publication

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FEBRUARY - 1969

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THE COVER — "The Lonely Vigil," 36" x 42" canvas by Orville Bulman. Mr. Bulman's painting burgeoned as a second career in Palm Beach, increasingly an art as well as a society center.

(Color photo by West Dempster)

Vol. 62 No. 2

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palm beach

Color — Nature's perennial gift to lands of warm climes — lifts and rejuvenates the newly arrived in Palm Beach. Coming south, on the spreading pastures below the airliner, or close outside the car window, a slow burst of rainbow culminates here to restore and delight one fresh from the harshness of winter.

This blessing to the eye and mind is much the same as the enjoyment that the artist and art devotee find on canvas. This issue of Palm Beach Life captures some facets of art today on the Riviera, in New York and in this resort.

* * *

In neighboring West Palm Beach, winter visitors here can absorb the paintings, sculpture and Chinese decorative arts of the Norton Gallery and School of Art, established in 1941 when population here made it a luxury indeed.

Chicago businessman Ralph H. Norton and his wife Elizabeth turned over their own collection to start the gallery. Though both have died, the gallery has gone on to a collection five times the original and now also has theater and music in its programs.

This seems a suitable place to recall questions Ralph Norton asked, then answered:

"What is a good work of art? It seems clear that no definite rules can be laid down to determine with precision the merit of a work of art . . . there are some certain rules which provide some guidance in painting or in musical composition. These rules are usually formulated on the basis of painting or music which exists, and are subject to some modification as new schools in these arts make their appearance. In other words, the art precedes the rules, rather than the reverse. Innovators in painting or music do not choose to be bound too closely by the rules of their predecessors. If there are no definite rules which may be followed in determining the quality of works of art, how then should they be selected?

"It would appear to be a matter of taste."

* * *

Increasing year-round residence on the Gold Coast with consequent interest in the community is leading to development of all the arts here. Outstanding will be the arrival of Metropolitan Opera-caliber opera in Palm Beach County, as an article in this issue reports.

Fort Lauderdale is supporting some opera, too. On Feb. 25 the Opera Guild there will offer *Faust*, with tenor Flaviano Labo in the title role, opposite Jeanette Pilou as Marguerite.

* * *

This resort is filled once more with the people who make it Palm Beach. Worth Avenue's magic falls again in its entirety on all; a kind of excitement emanates from every little Via and on the Avenue itself.

The moonlit tropical evening's tinted clouds float across the sky and lighten the hearts of youngsters on the discotheque floor (there is one) and older waltzers at the Everglades.



The Florida feeling: It's something like this.



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Then . . . the ocean lulls all to sleep with its roar and sharp air . . .

* * *

There have been changes on the club scene. The Coral Beach Club is gone, razed, but its members are playing backgammon over the rolling sea, on the Pier. Banded together as the Ocean Club, they gradually took over completely the lounge and restaurant formerly open to the public.

And Trude Heller's Patio has started its own Little Club, within the larger establishment.

The Bath and Tennis, Everglades and Sailfish Clubs continue to dominate clublife.

"... changes on club scene"

As our masthead reflects, Toni Veverka has become editorial consultant to this magazine and the Palm Beach Daily News, a position that will enable this veteran editor to relinquish routine responsibility and enjoy more leisure, still contributing her expertise, which publisher John H. Perry Jr. calls "one of our invaluable assets."

Martha Parrish, formerly managing editor of both publications, is new editor of each.

The national and international reportage of Palm Beach Life, once confined to this resort, includes in this issue debuts for D'Otrange Mastai and Bernice Pons, who will contribute from New York and Los Angeles.

To use one of Toni's favorite verbs, with her help, we carry on "interpreting" society — for society.



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IN PALM BEACH



Pair of Chinese porcelain vases decorated in famille rose enamels, pale turquoise ground.

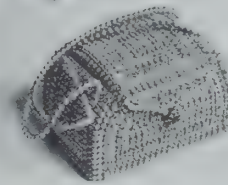
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SHOPPER'S Prevue



Gold or silver jeweled evening bag at top is \$290. Rhinestone and beaded box bag below is \$350. Both at Martha Salon Worth Avenue, Palm Beach

Decorative hand-carved red cedar wall accessory, cedar framed, is sophisticated adjunct. It is \$100 at Lagrosa Furniture 2000 S. Federal Highway Fort Lauderdale, Fla.




Well-designed French Provincial chair may be had in wide range of fabrics. In muslin, \$250 at Ray O'Donnell's 3900 S. Dixie, West Palm Beach, Florida

Crystal candlesticks from England, circa 1810 are \$900 the pair, \$1750 for four. At Douglas Lorie, Inc., Worth Ave., Palm Beach



more of Shopper's on page 14



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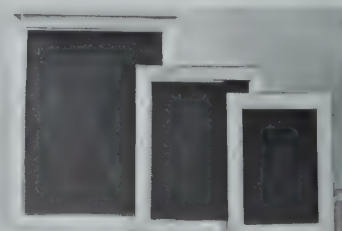


*A proud chanticleer
of French bronze
is signed A. Cain.
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208 Sunset Ave.,
Palm Beach, Florida*



*Imported hanging basket
of flowers has had
the complete Midas touch!
It is \$175 at Circa . . .
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Palm Beach, Florida*

*Classic silverplate
frames have Florentine
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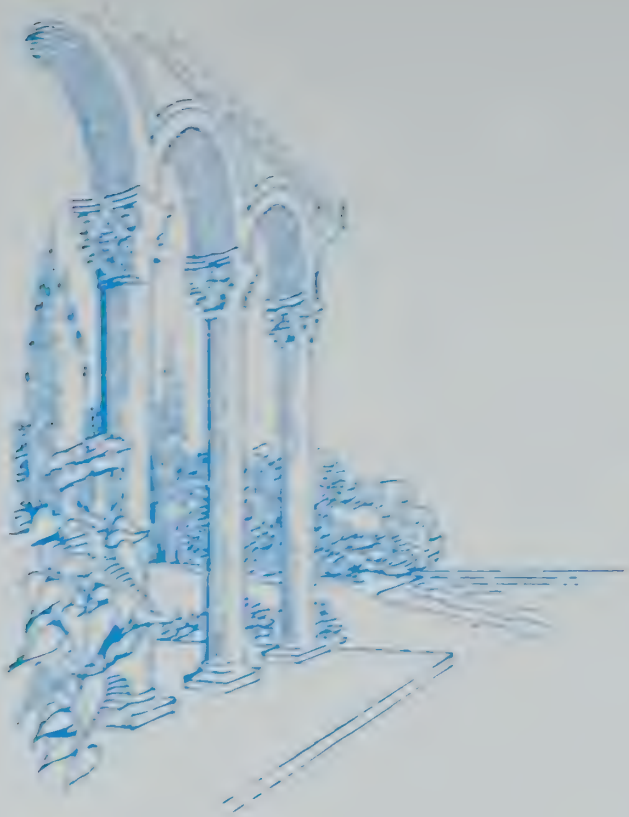
more of Shopper's on page 18

EXECUTIVE'S CHOICE: AIRLOOM BY **Lauder Dale**

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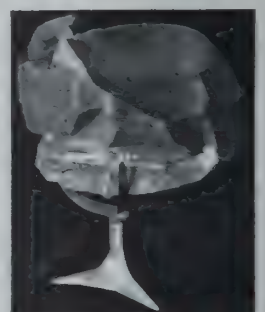
Bal Harbour - Hollywood By-The-Sea, New York, Boston

Sara Fredericks

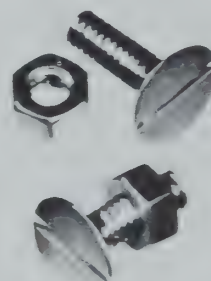
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Naples, Florida*



*Nuts N' Bolts are
amusing cuff links of
14-K gold. They are
\$120 at Terence McCabe
Colony Hotel
Palm Beach, Florida*



*From a collection
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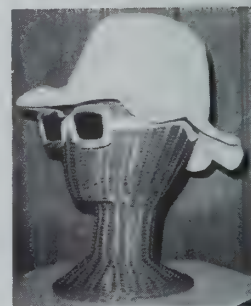
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shopper's Prevue:



Aluminum furniture by Molla features table at \$145 and chairs at \$45 each. At Tyler House 2004 N. Federal H'way Delray Beach, Fla.

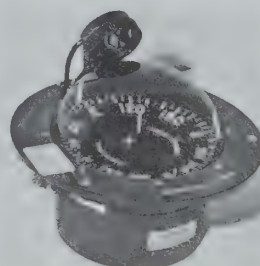
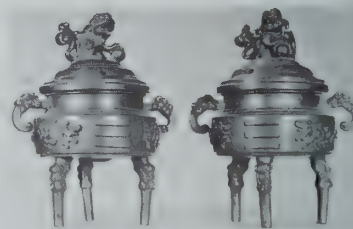


Handy little scalloped brimmed hat goes everywhere. In white or blue cotton. \$6 at the Cricket Shop Palm Beach Mall West Palm Beach, Fla.



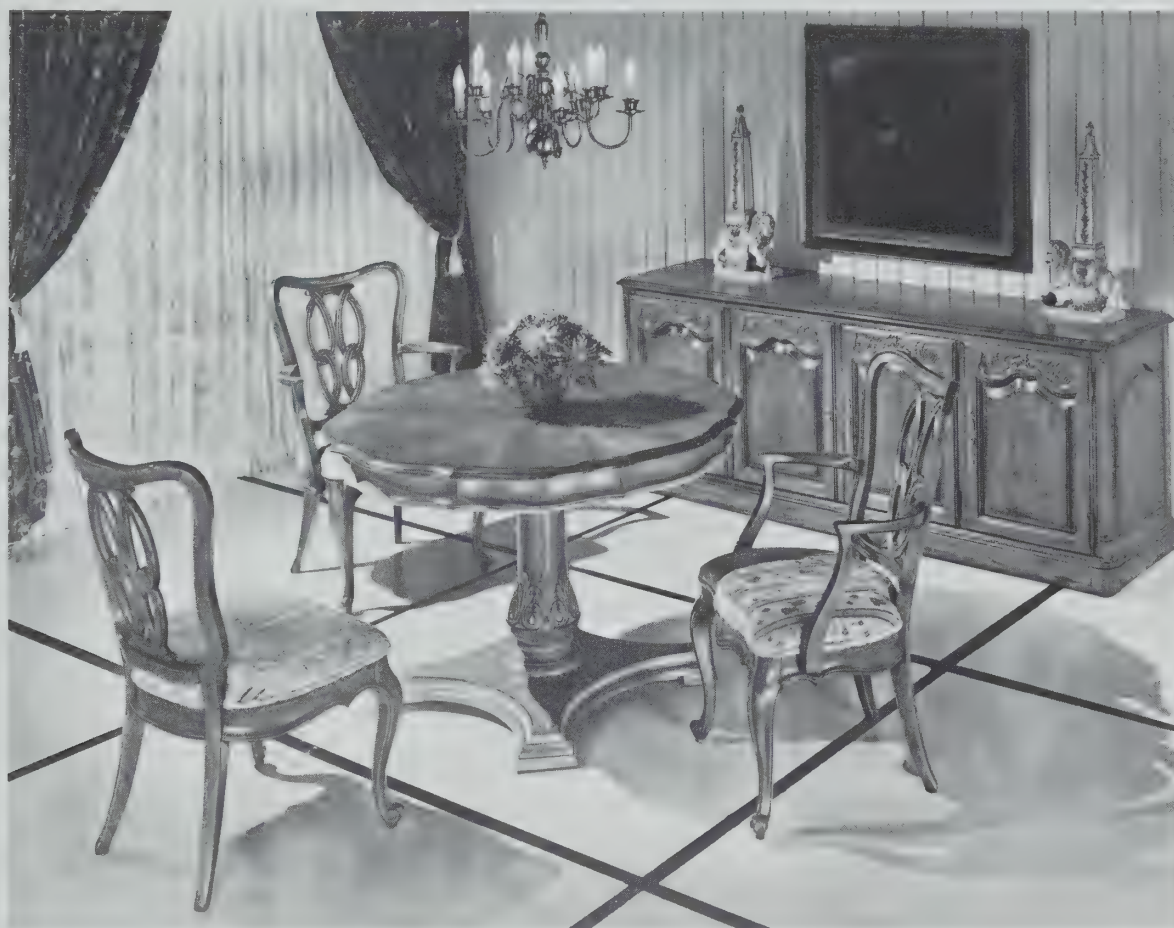
Burma rubies form a smart design on this 14-K gold bracelet. It is \$390 at David's, 339 Worth Ave., Palm Beach, Florida

Venerable brass incense burners are of Oriental design. \$112 the pair at Norcross Patio 4600 South Dixie H'way West Palm Beach, Fla.



Constellation compass for connoisseur yachtsmen is one of a group. This one is \$155 at Myster Marine U. S. H'way 1 Jupiter, Florida

When you choose Lorraine IV your home will speak of quality . . . of craftsmanship . . . but most of all, of hospitality.



This Lorraine IV pedestal table forms the focal point of a friendly, intimate dining group. Traditional acanthus are carved in high relief on the pedestal. Two, twenty inch filler leaves with apron are available to extend this table to 84 inches. The simple beauty of the chairs, with their flowing loop carving, invites your guests to make themselves at home. The buffet — a piece highly prized in France — is perfect for your informal buffet suppers. Available in Antique Artisan, Driftwood Yellow, Green, White and Blue. Combining two or more of these lustrous finishes, you will have an imaginative decor that is uniquely yours.

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THIS Beauty BUSINESS

Carissa Cosmetics has had a shot in the arm that is bound to be heard around the beauty world. Marylou Bloch has taken over the business and is operating it with the know-how achieved through having been a high-fashion model and cosmetics specialist. The business is Marylou Bloch Cosmetics.

Mrs. Bloch was a winter visitor in Palm Beach. The receptions she received at the two Sara Fredericks' salons indicated her personal and cosmetics appeal.

Marylou calls for basic skin-care. Cosmetics can do only so much, she insists. And care is the purpose of her aloe-based cosmetics line. She points to the product Aloe Scrub which has proved its skin-clearing qualities. "Then comes the cosmetics — to enhance the basic beauty that can be every woman's," she declares.

Older women take on new hope when talking with Marylou Bloch. Her specialists have her enthusiasm and know the business "from the skin out."

She uses only women specialists . . . "for who knows best how a woman should look and what her problems are," she points out.

Marylou Bloch Cosmetics soon will leave northern headquarters to establish in Fort Lauderdale, assuming makeup activities of a movie studio owned by Film World Productions, a division of Recreation Corporation of America of which Marylou Bloch Cosmetics also is a division.

* * *

You know about Ruth Regina, of course. She is beginning her fifth year with the Jackie Gleason Show in Miami Beach and is in charge of all makeup. Anyone who has seen the beautiful girls on that TV regular can appreciate Ruth Regina's cleverness.

Specializing in coiffure creations, she has introduced the new Carusette, not a wig, not a hairpiece, but what she calls "a glamorous creation that blends right in with your hair." Practically weightless, it is more practical than a hairpiece, she contends. "Besides, it is

(Continued on page 26)



For the woman who's arrived

(in Florida).

NOW THERE ARE 4 "RED DOOR" SALONS IN THE SUNSHINE STATE: FT. LAUDERDALE (NEW! FASHION, COSMETICS)
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Marylou Bloch heads Marylou Bloch Cosmetics, a line of fine personalized, aloe-base skin-care products.

THIS BEAUTY BUSINESS

(Continued from page 22)

smartly cool and casual to wear."

Ruth Regina has just received confirmation from France and Italy that her patent on the Carusette has been approved and is now being submitted to the World Patent Office.

Ruth does get around. She has only recently returned from Beverly Hills where she was entertained by Mrs. Danny Thomas at the Beverly Hills Club. Among guests at the luncheon were Mrs. Jan Murry and Mrs. Sid Caesar.

Ruth Regina of Miami Beach is making quite a name in the beauty business. She reminds one that eight generations of wig-making experience have gone into the perfection of her patented Carusette.

* * *

Mink and Pearls moved to the beauty foreground during the holidays when women found the perfect gift for comfort and that elegant-bath feeling.

Mink and Pearls are capsules with the look of 9-mm pearls. They dissolve in the bath to release precious essence of mink oil — and perfume.

Newly introduced by Jovan, Inc., Mink and Pearls can be found in leading department stores throughout the country and at cosmetics counters of selected specialty shops. Beautifully packaged, the product claims both the look and feel of luxury, having the lustre of rich, oriental pearls. Moreover, the contained essence of mink oil provides a super-emollient which softens and moisturizes the skin. Because it is a natural, non-mineral oil, it is readily absorbed into the skin, acting as a natural moisturizer that freshens delicate skin surfaces. Closely related to the more familiar lan-

This is Marylou Bloch

"We design an original
makeup for you. We
design for the unique
woman. More than
anything else your face
is your personal
statement to
the world. You
will always own
the original. A smile,
a glance, it tells
the story. Let us
design for you"
Marylou Bloch,
President



Marylou Bloch
COSMETICS

Marylou Bloch, high fashion model, shown here at Film World Studios where Marylou Bloch Cosmetics are used exclusively. Marylou Bloch Cosmetics with Alce Vera are featured at

Sally Hottel

Worth Ave. - E. Royal Poinciana Plaza
Falm Beach

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The
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olin, mink oil gives the skin a silky, soft finish — rather like a mini-massage.

Since refined mink oil has no scent, the makers of Mink and Pearls created an original fragrance to highlight this combination of luxuries. Like all fine perfumes, the Mink and Oil fragrance is a combination of aromatic notes, selected one by one like musical notes. Its modern floral blend offers a fresh bouquet with emphasis on rose and jasmine.

* * *

A happy union of Jean Nate Spray Deodorant and Friction Pour le Bain is something nice uniting a pair of necessities that can only make life more pleasurable. And the budget-price is attractive.

If you've never used Jean Nate Spray Deodorant, you'll be pleased to know it combines a really effective formula with the sparkling fresh fragrance for which Jean Nate is noted. It becomes an enjoyable part of the bath routine especially when paired with the after-bath splash, Friction pour le Bain.

The entire family, wives, husbands and offspring as well as singles of both sexes will enjoy these useful pleasures.

* * *

Revlon comes on with the Lashes 'n Shadows collection designed to provide



Revlon's Lashes 'n Shadows is a compact kit which contains several eye shadows as well as eyelashes.

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(Continued on page 128)

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Gertrude Schweitzer has achieved in many of her small bronzes the same immediacy she imparts to water colors. The essence of simplicity, this sculpture, *Nude Seated Figure*, is relaxed yet lively. (Brian)

The Impact Of Schweitzer

By ELIZABETH VAUGHAN

Gertrude Schweitzer doesn't play the game of art, she makes it.

And it's not a game at all.

Mrs. Schweitzer is a dedicated artist who comes to Palm Beach every November (she's been doing it since 1942) and stays through May. In those months she works a 10-hour day every day, including Sunday.

She paints and does sculptures and throws out all the "bad babies" so that the body of her work is refined to the taut perfection of a high wire.

You may see her paintings in galleries throughout the country, say the Whitney or the Metropolitan in New

York. If you have a thing about domestic, you might try Albi or Paris in France. Or if you are currently on the circuit, there's a Schweitzer show going on now at the Philadelphia Art Alliance and at Fuji International Art in Tokyo, Japan. (The Philadelphia show started in mid-January and lasts till mid-February; the Japanese exhibition goes from February through March, and then intermittently throughout the year.)

The lady herself is a comfortable person to be with, oddly enough, as her hair-string sensitivity is toned down to the relaxed humanity of her paintings.

(Continued on page 34)

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Two businesslike Labrador retrievers are watchdogs for the Schweitzers' Palm Beach house. (Lee Brian)

THE IMPACT OF SCHWEITZER

(Continued from page 30)

She is interested in everything alive, and she has painted peasants and race horses and flowers and wrestlers, and tennis and baseball and football players in the heat of action.

Locally she is perhaps best known for her understated water colors. There's one in the permanent collection at the Norton Gallery. But there's an oil, too, and a buoyantly assertive still life it is.

In the constant search for a positive, Schweitzer is lucid, unsentimental, filled with a passionate interest in people and their aspirations and growing things everywhere. What she has to say is true in water color, gouache, sepia, oil, bronze, and stainless steel.

As a Palm Beach neighbor she is perhaps unique. What is now her studio was once the family home, an octagonal post-Mizner building that lets light in on all sides. A few hundred yards down the road is the formal Schweitzer residence. Both gleam with white and are to all outward appearances as civilized and conservative as can be.

A difference between these and other Palm Beach houses — hardly metaphysical — lies in the fact that the Schweitzers have a couple of fierce black Labra-

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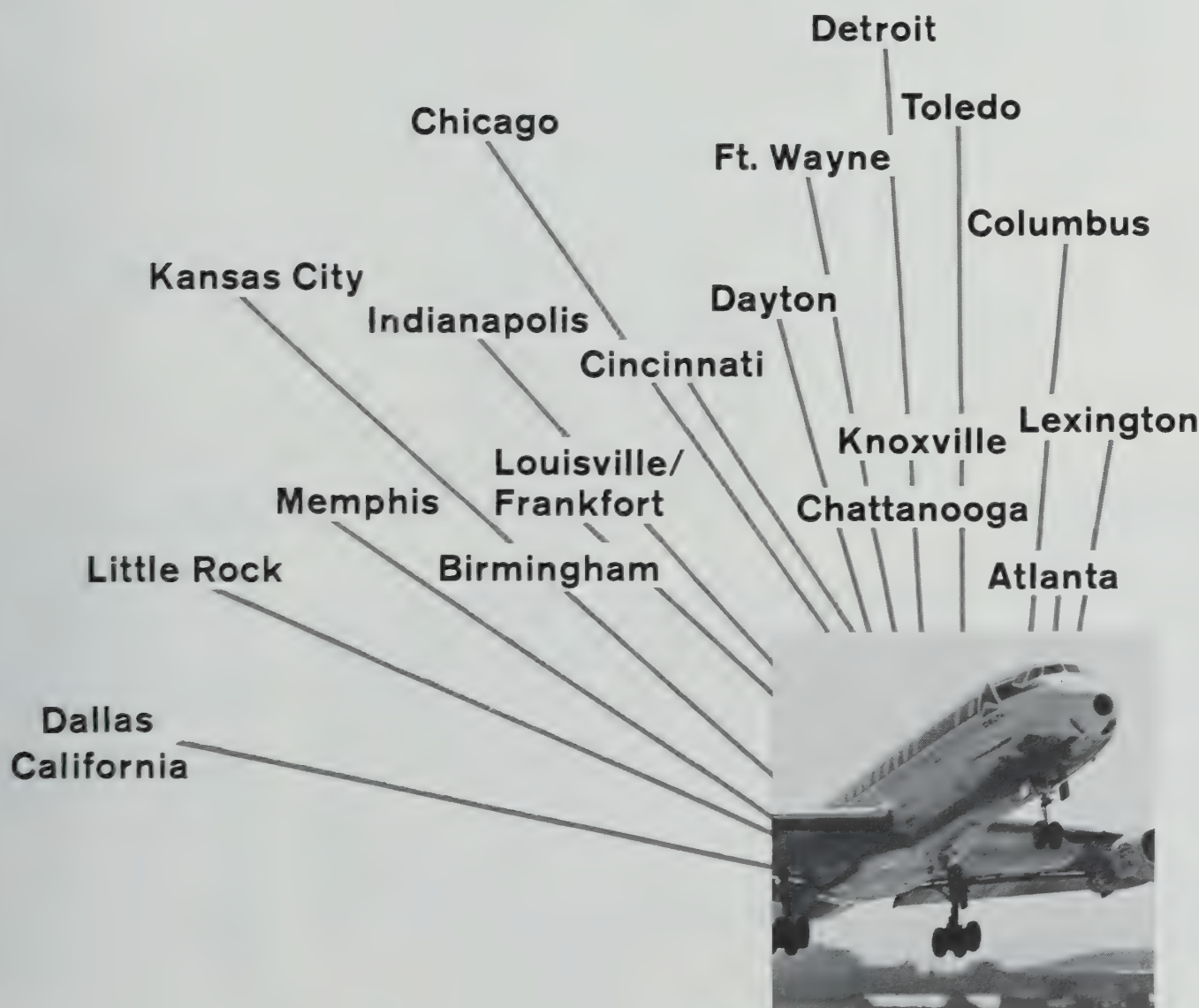
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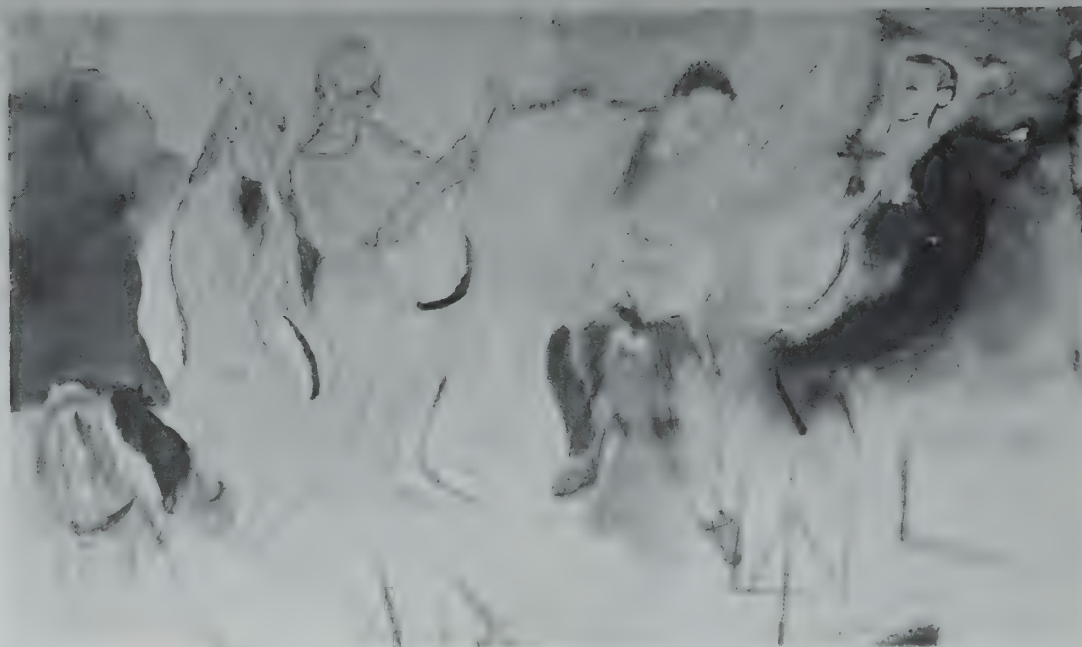
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Banjo Players by Gertrude Schweitzer, a line and water color painting, may be seen in artist's current invitational exhibition at the Philadelphia Art Alliance, to run through mid-February. (Peter Juley)

dor retrievers who work hard for their own swimming pool. Also, Mr. Schweitzer is a world's champion rifle shot.

That takes care of factual security.

Intellectual space of mind is another thing, and the male Schweitzers — father and son — took care of it years ago with a simple ukase. Gertrude Schweitzer is the only artist who may be hung

in the house. Consequently drawing rooms, hallways, corridors, and bedrooms are hung with Gertrude Schweitzers. Her versatility as an artist gives a lift and a glow to an otherwise rather formal house, and the curving central staircase that leads to a long corridor of paintings is a delightful introduction for the first-time visitor.

Impeccable good taste is understood. Paintings have lots of thinking room around them. There are between 90 and 100 Schweitzers throughout the house.

Sculptures are fewer than the paintings in number but growing, as the winter of 1968 was largely devoted to them. They are generally fairly small pieces — most in bronze, a few in stainless steel — all with that delicate immediacy that Schweitzer transmits to water color. (And if you never thought of a delicate football player it's time you did. They are the best of ballet dancers.)

*“ . . . up at six,
painting by eight ”*

Speaking of which, and going back a few years, Gertrude Schweitzer's lifelong love affair with the arts is not limited to graphic media. She graduated from Pratt, yes, and received their *Award of the Year* in 1966. But way before that she was a ballerina with the Metropolitan Opera Company. Marriage, a child,

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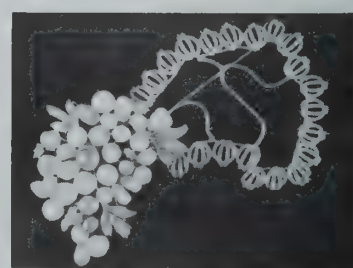
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Portrait in bronze by Gertrude Schweitzer captures the sensitivity of a young girl's head. (Lee Brian)

and out-of-town engagements made her dancing career unfeasible, and if you like to look at pictures you will be more than pleased.

And what is Schweitzer doing now, with dozens of one-man shows under her belt both here and abroad? With two major exhibitions occurring simultaneously?

She is up at six. She is painting by eight. She is riding her bike down the Lake Trail, sketchbook in hand, before many "vegetarians" have finished their first Bloody Mary.

Back in the studio, she may do "limbering-up" exercises — paintings that frequently resemble prize-winning abstracts. This is not to say that they are copies of anything, just that they are patterns and colors and shapes that Schweitzer notes down for future reference.

(A secret thing for your eyes alone: seven or eight years ago, when abstract painting was the rage, Schweitzer did half-a-dozen tongue-in-cheek's. You would not be hearing this story if she hadn't won a major purchase prize for one of them.)

The time away from Palm Beach sounds busiest of all. When the Schweitzers pull out in May they generally spend a few months at their farm in New Jersey. Then it is always Europe. They have a house in the south of France which they visit occasionally. Mostly it is the Engadine of Switzerland . . . "the most beautiful mountains in the world."

Asked by a second-generation Swiss if the mountains aren't ubiquitous, Mrs. Schweitzer said, "You get smug about the ones you live in."



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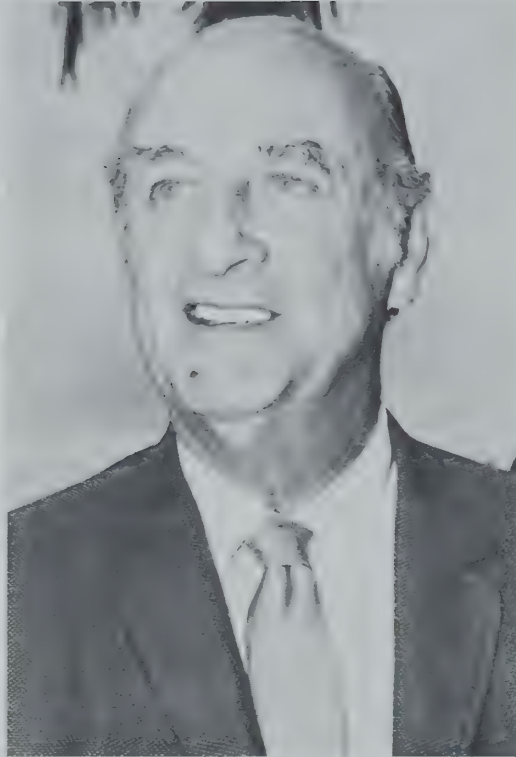
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THE BREAKERS, PALM BEACH

GREENWICH, CONN.



Met's Giuseppe Campora, tenor, will take Eduardo role when *Lucia* is presented in the Palm Beaches.



Dr. Paul Csonka, music director of the Civic Opera of Palm Beaches, is also composer. (Bob Davidoff)



Franco Iglesias, baritone from the Met, will be in *Lucia* cast under stage direction of James DeBlasis.

Grand Opera In Palmland

By ROBERT STEWART

Palm Beach is rapidly coming to the fore in the realms of both operatic and orchestral music and can now boldly vie with such metropolitan centers as New York, Chicago, Philadelphia and San Francisco in this respect.

The Civic Opera of the Palm Beaches Inc. is one of the chief musical aggregations which has helped to build this enviable reputation in the resort area by presenting operas incorporating national and local Florida singing talent.

On Feb. 28, the company will reach the apex of its young career when it presents Donizetti's *Lucia di Lammermoor* in the West Palm Beach auditorium, with America's great coloratura, the incomparable Roberta Peters, in the starring role.

Miss Peters has sung all the major roles in grand opera - *Lucia*, which she will repeat here; *Gilda* in *Rigoletto*; the Queen of the Night in *The Magic Flute*; Zerbinetta in *Ariadne auf Naxos*; Zerlina in *Don Giovanni*; Susanna in *The Marriage of Figaro*; and many more.

In the coming event, Miss Peters is backed by a stalwart group from her own organization, the Metropolitan Opera Company. Her male lead will be Giuseppe Campora, tenor, taking the role of Edgardo. Franco Iglesias, baritone, another Met star, will also be in the cast, which will be under the stage direction of James DeBlasis of the Met.

Mrs. Carleton Dodge, president of the Civic Opera feels that with the Metropolitan Opera stars under the musical direction of Dr. Paul Csonka, the internationally-known conductor and composer who is musical director of the Civic Opera, national attention will be focused on the resort area.

Dr. Csonka, who believes that opera is as popular as it ever was in past eras, moved his home from Miami to the Palm Beaches to be closer to the operatic organization. Maestro Csonka is a dedicated traditionalist where opera is concerned, made from the same mold as Toscanini and Strauss.

The backbone of the Civic Opera in the past has been the local choruses and soloists, and although the stars of the coming event are from the Met, the supporting cast will consist of Floridians. John Heckrote, the organist and choir director at Saint Martin's, Pompano Beach, Florida, is choral director.

The last opera produced by the Civic Opera was *La Traviata*, performed in March 1968 at the West Palm Beach auditorium, with Metropolitan Opera stars Licia Albanese, Daniele Barioni and Cesare Bardelli taking the leading roles. Other singers appearing were Rosita Franks, Daniel Greene, Edmund Cava, William Brooks King, Frances Crawford and James Carpenter.

(Continued on page 134)



Roberta Peters, who has sung most of major roles in grand opera, will appear in the demanding role of *Lucia di Lammermoor* at the West Palm Beach Auditorium.

Opera star Joy Davidson
lives in Miami with
husband, Dr. Robert Scott
Davidson, daughter
Lisa and son Scott.



It's opera time again on the Gold Coast. This year, as for the past 24, the Opera Guild of Fort Lauderdale is presenting two lavish productions, the first *La Giaconda*, being performed at War Memorial Auditorium on Jan. 28.

Richard Tucker and Ingrid Bjoner are starred. And appearing in the important role of *Laura* is Joy Davidson, a young, beautiful, vital singer one might mistake offstage for a young, beautiful, vital wife and mother.

Which is exactly what Joy Davidson is — for about six months out of every 12.

Internationally-known Joy lives in a rambling house south of Miami with her husband, Dr. Robert S. Davidson, a clinical research psychologist, and their two apple-pie-type children — Lisa, eight, and Scott, six.

Says Lisa: "Mommy goes and sings and comes back, goes and sings and comes back. We get to go to the airport a lot!"

Mommy had to go to the airport to go and sing for the San Francisco Opera House just two days before last Christmas.

"No problem, really," says Joy's staunchest fan, Dr. Davidson. "Santa came to our house first . . . he got here on the 22nd. He didn't want to miss Mommy."

Joy, dressed in miniskirt and boots for a family bicycle jaunt, flashes a conspiratory smile. "Pretty exciting to be first on Santa's list, right kids?"

Such adjustments to the demands of a meteoric career have been necessary in the four short years since Joy was "discovered" for the role of *Cinderella* by Arturo di Fillipi, impresario of the Miami Opera Guild.

Things have happened almost as fast for Joy as for the original good-luck girl of the fairy tale.

"One day shortly after *Cinderella*, as I was scooping up Scott from a fall off his tricycle, the phone rang. It was Rise Stevens! Would I, she asked, be interested in joining the Metropolitan Opera National Company? Would I! I was holding Scott in my left arm, juggling the phone in my right hand . . . but I managed to make myself heard above his screaming," Joy laughs.

Laughter is a big part of Davidson family life. So is music. A grand piano dominates the living room. And tapes of Joy's performances are played *en famille*.

On a visitor's request she sings to her children. The golden mezzo-soprano voice caresses them with Brahms' *Lullaby*, then floats laughingly to a song about *Winnie the Pooh*.

Having an opera star for a mother does make for situations.

"Lisa was making a scrapbook of breakfast foods for school. She included in it a picture of me she found in *Life* magazine, and captioned it 'My Mommy.' Her teacher gave her a small lecture on confusing dreams with reality . . . later she called me to apologize, when she found it really was Mommy."

"I couldn't have my career except for my very exceptional husband," Joy declares.

Says Rob: "I want her to fulfill herself, now, not just someday. Isn't it better to encourage her . . . even though we miss her when she's away . . . than to have her wonder 15 years from now what might have been? Her career had to lag behind while I was studying at Purdue, and later at graduate school at Florida State. She helped support the family then, by teaching school. Now, thanks to some good grandparents, and a housekeeper when needed, we can both have our careers."

The voice and beauty and acting talent that are making Joy a world-known personality seem to her a "third person." Especially the voice. "It's a responsibility. Fact is, I never dreamed of being a professional singer. We married right out of college. All I ever wanted to be, I thought, was a wife and mother."

Young and beautiful, Joy Davidson has a golden mezzo-soprano voice, great vitality and acting talent.



'Joy Is A Joy'

By CAROL WESTLAKE

The Somerset

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She started piano lessons at four. In high school in Fort Collins, Col., she sang in the glee club, acted in the community theatre; at U.C.L.A. she joined the opera workshop — all as a hobby.

It wasn't until the Davidsons moved to Tallahassee, Fla., where Rob went to earn his Ph.D. in psychology, that fate took a hand in the person of former opera star Elena Nikolaidi, teaching there. Together the graduate-star and the fledgling worked arduously for three years.

The Metropolitan National Company, founded by Miss Stevens and Michael Manuel to give young American singers an opportunity to gain experience in this country, took Joy on tour to 80 cities.

During 1968, she spent four months in Europe, first participating in the Third International Young Opera Singers' Contest in Sofia, Bulgaria. Seventy-one singers from 23 countries, including six from the United States, competed for three weeks. Miss Davidson won first prize over eight other female finalists with her brilliant singing of *Carmen* — performed without benefit of a stage or orchestra rehearsal, singing in the original French while the company sang in Bulgarian.

As a result she was engaged for three months by the venerable Munich State Opera. The critic of *Merkur* reported: "The opera has acted wisely to engage her. Her debut must be

*"... helped support
the family then by
teaching school . . ."*

definitely stated to be a great win for the company. She won a spontaneous ovation."

When she sang in Cardiff, Wales, with the Welsh National Opera, the *London Times* wrote "... a rich mezzo voice with a particularly beautiful middle register, and excellent musical discrimination."

"Opera is great, but I also love to do recitals, especially in smaller cities. You know these audiences care, that it's something of an event in their lives," says Joy.

While flying about the world, she keeps in touch with home by phone, and with tape recordings. Husband and children reply in kind.

Now that she's reached the rarefied air of stardom, Joy is sometimes given preferred treatment. For example, for her role in *The Rape of Lucretia*, she was flown in and out of 15 major cities, with stop-offs at home between.

Her repertory includes 15 major roles and "five more ready to go." Her Miami teacher is Irma McDaniels. Together they perfect and "store up" the roles.

Of all, perhaps her favorite is *Carmen*. She's sung it 75 times across the States, in Mexico and Canada. Wrote the music critic of the *Los Angeles Examiner*: "It is pleasant to report that in Joy Davidson the Metropolitan ... has found a *Carmen* who sings sensuously and seductively and keeps her hands off her hips."

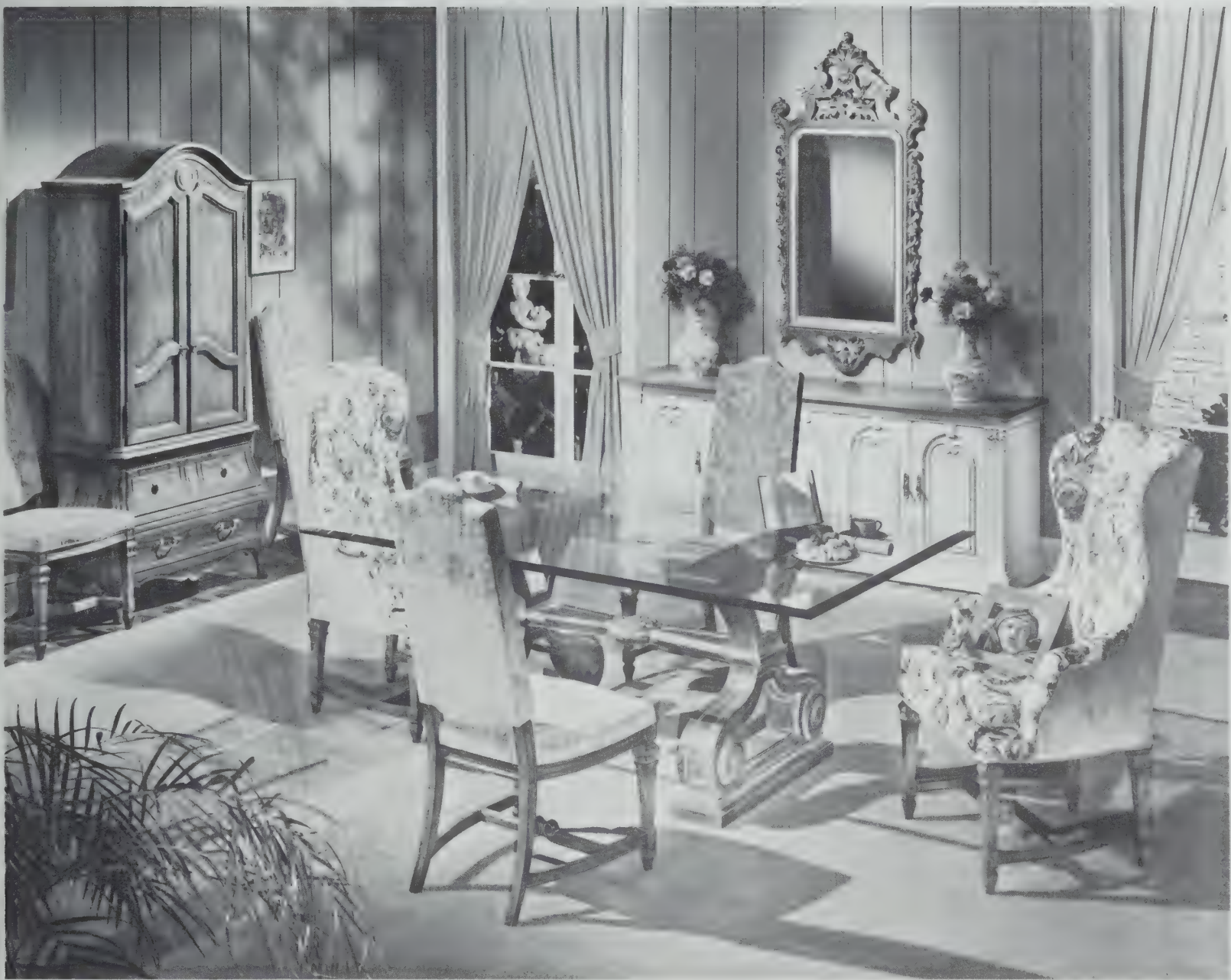
"Joy is a joy," wrote Alan Rich of the *New York World-Journal-Tribune*. "Tall and beautiful, Miss Davidson has a natural stage presence and a rich, warm mezzo that comes across with fire and majesty."

Tall, at five-feet-seven, her problem is not the usual

(Continued on page 130)

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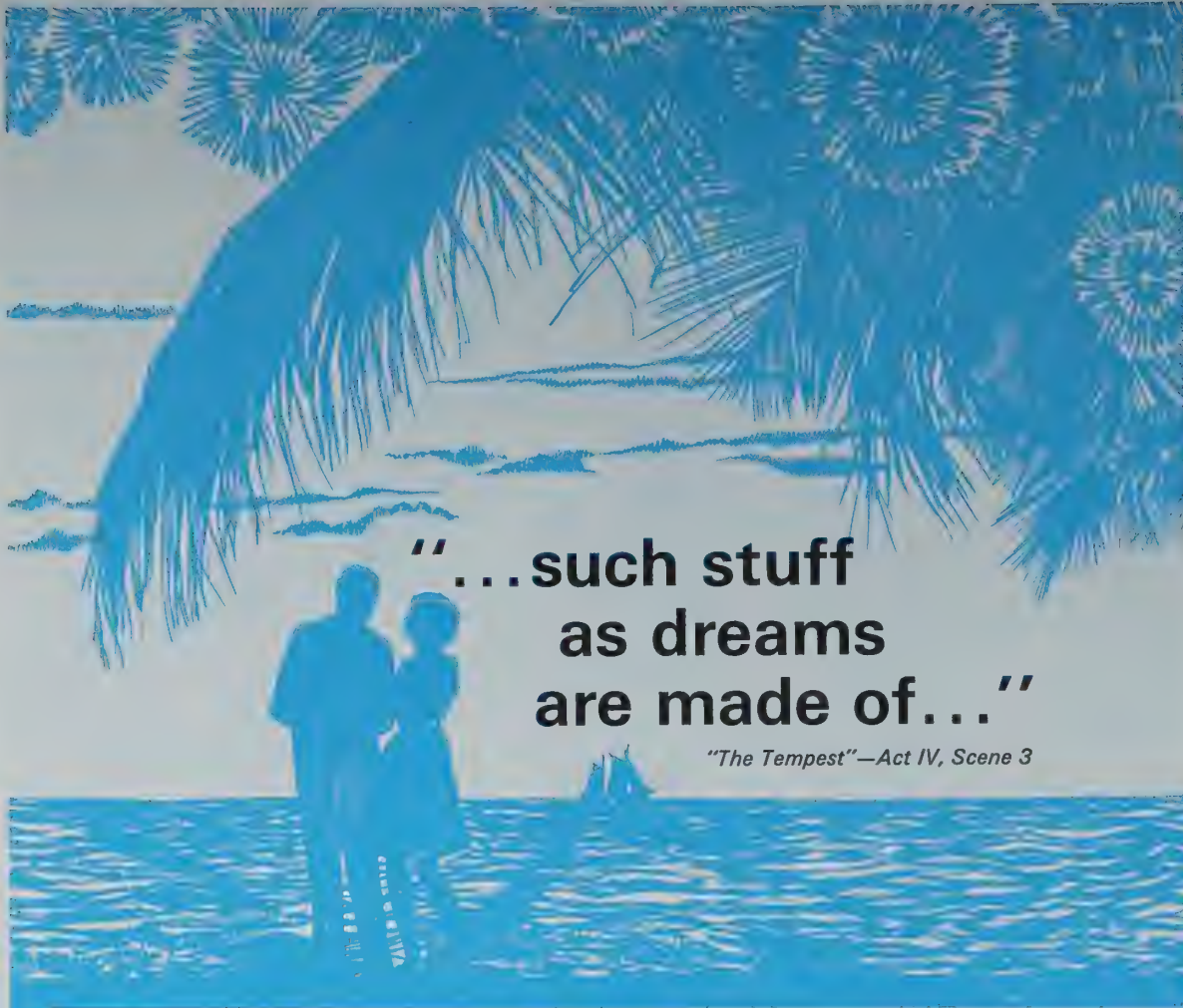
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Exoticism: The Consequences



Above, from Bonwit Teller, a crepe tunic costume ablaze with colored stones. At right, from Saks Fifth Avenue, Sophie's pink and lavender chiffon with a sequinned bodice.

When a collage is threatened with destruction by a hungry mouse, when artists find expression in pulsating light bulbs and inflated plastics, one realizes the mutability, the temporality, of some current forms of art.

Not surprisingly, the world of fashion is inflicted with the same malaise. Craftsmen of the highest caliber are diminishing, while those who cater to a shallow audience, one which demands constant change rather than perfect execution of outstanding design, increase in number. This thrill-seeking attitude among many women, especially younger ones, is understandable.

The *carpe diem* — live for today — philosophy which abounds in the world has even penetrated into fashion. If one lives only for the present, one dresses only for the present. There is no sense of relationship to the immediate past or a





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Razook's of Palm Beach shows Oscar de La Renta Persian print: pink and orange with gold nailheads.

necessary future. The costume wearers who dress up as Spanish dancers, residents of the Casbah, or Arapaho maidens are separated by age, by attitude (but not always by wealth) from those who still revere good design in its purest forms.

In our papier mache world we often see the shoddy, vulgar, and superficial expression of those who design for the sensation-seekers. Those who eschew 14 rings on their fingers and mounds of chains encircling their necks are classed as stodgy conservatives.

In truth, they are realists. They do not reject the science-and-machine-oriented culture in which we live to play at being Victorian ladies, preserved from the last century like so many pressed flowers. They know that designers such as Galanos, or Gernreich, or Trigere are designing for life as we live it now. Good design today includes the youthful exuberance of Courreges, the romanticism of George Halley. But in a gown by Halley, the romanticism is not tacked on, a reminder of some by-gone era. It is a type of romanticism right for our century and this very year, having evolved from it.

Unfortunately, pretense in fashion is
(Continued on page 129)



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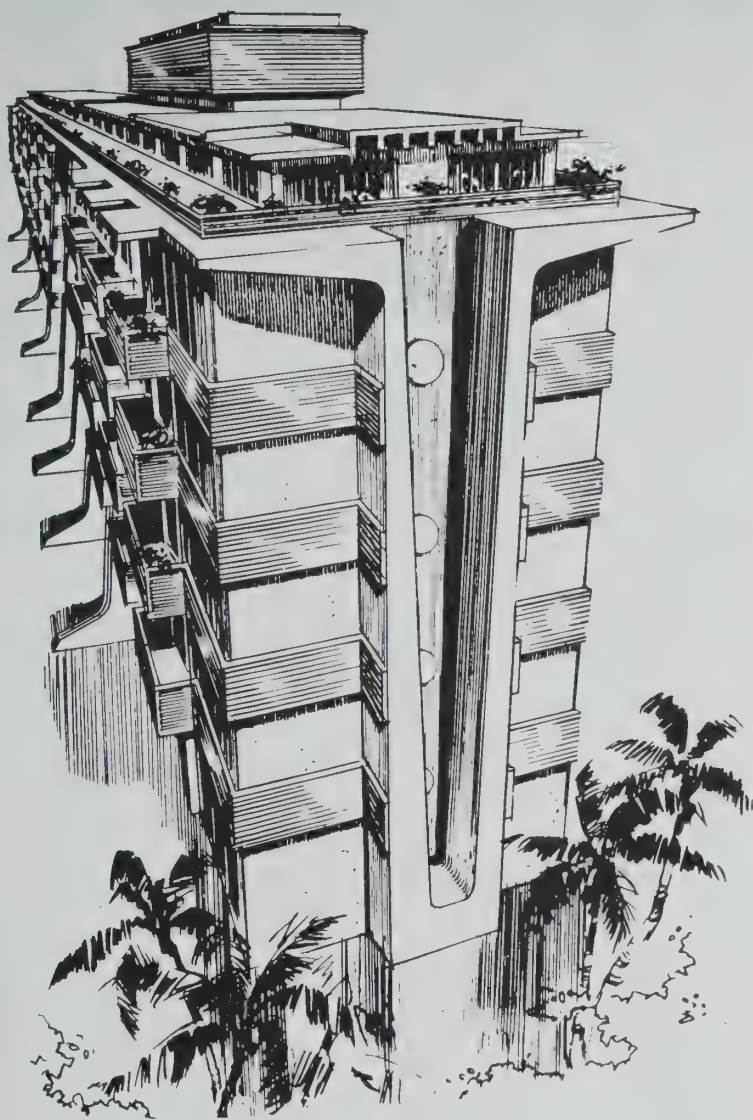


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Two canvases arrive
at the Society of the
Four Arts for the
annual contemporary
art show. (Davidoff)

ART

Noted painter
Casella captures the
look of Taxco, Mexico in
this oil, shown at the
Galerie Juarez.



Louis Valtat portrait
is a part of Wally
Findlay private
collection of Fauve
paintings. (Morgan)



in Palm Beach



Dancing Figure is from the Wellfleet Gallery, which features a collection of small lively bronzes.



Art works to whet the appetite and satisfy the taste of everyone may be found in Palm Beach where the galleries outnumber the restaurants.

Wild Horses, a
3 x 4 inch painting
by Oswaldo Moncayo,
is shown at Tanya
Brooks' Mini-Gallery.



This pre-Columbian
votive figure from Mexico
appeared in "Art Before
Columbus" show at the
Hokin Gallery in December.



Family Group II by
Henry Moore is
a well-known sculpture
in Norton Gallery
permanent collection.



This Mary Cassatt pastel, *Mother With Child*, may be seen at the new Galerie Jean Tiroche. (Mort Kaye Studios)



Entr'acte Theatre is oil by Bernard Lamotte, whose work is shown at Palm Beach Galleries. (Bert and Richard Morgan)





Impressive facade
of Atlanta Memorial Arts
Center is lighted
for arrivals to
an evening function.

By BETTY R. RAVESON

Atlanta's Living Tribute

Atlanta, Georgia is a comparatively young city, arising from the ravages of war in 1864 to become the Capital City of the South. Last Oct. 5 it dedicated the Atlanta Memorial Arts Center to the city's 122 cultural leaders who perished June 3, 1962 in a plane crash at Orly Airport in France.

The tragic loss of these social and art-minded Atlantans . . . all Atlanta Art Association members touring European art centers for the sole purpose of establishing an arts center back home . . . caused speculation that the city's cultural growth would be set back a half-century.

However, six years after the aircraft tragedy, a living tribute to those who died rose from the ashes of the plane crash. The Memorial Arts Center opened its many doors on cultural achievement unparalleled in the South.

Today, the 232-foot-wide, 394-foot-long landmark encompasses a 296,750-square-foot center with four levels above ground and one below . . . equivalent in space to a 25-story office building.

This \$13-million building is the first United States cultural arts center to include under one roof all the visual and performing arts. On the main level is the 1,848-seat Symphony Hall, permanent home of the Atlanta Symphony Orchestra, since 1967 directed by Robert Shaw, former associate conductor of the Cleveland Symphony and choral conductor.

The Alliance Theater with 869 seats is the setting for the performance arts groups: the Atlanta Repertory Theater Company, the Atlanta Opera Company, the Atlanta School of Ballet, the Atlanta Ballet, the Atlanta Children's Theater, Theater-of-the-Stars all under the aegis of AMT (Atlanta Municipal Theater, Inc.), whose general director is the famed Christopher B. Manos.



Atlanta society turned out en masse for an invitational black tie gala, one of the opening events at the new Memorial Arts Center.

Much has been written of Atlanta's legendary Peachtree Street and now 1280 Peachtree Street with its six acre Memorial Arts Center is a special legend. . . a living memorial to benefit the young and young at-heart. This 50-foot-high, immense concrete building (the length of two city blocks) with white-columned facade is one of the largest in the United States . . . houses under one tremendous roof all of the performing and visual arts. It is a \$13-million palace for the cultural-minded public . . . and all the funds were raised by private subscription.



A corner of the
Atlanta Memorial Arts
Center is dramatized
at sunset as the
evening lights go on.

“ . . . and develop their visual awareness . . . ”

The core of the center is the High Museum of Art, which stood on this same site for over 40 years, now expanded to 60,750 square feet and facing Peachtree Street.

Gudmund Vigtel of Corcoran Gallery of Art renown has been director of the High Museum since 1963. Mr. Vigtel, though born in Norway, first studied at the art school of the High Museum and received his Master of Fine Arts degree in 1953 from the University of Georgia (then spent nine years with the Corcoran Gallery in Washington). But when he was invited to assume the directorship of the High Museum, the trustees were not aware of his early association with Atlanta.

On the main level, the museum, Symphony Hall and theater are joined by a 3-story-high galleria which sweeps through the fabulous Joseph Amisano-designed building. Serving as a main lobby for visitors, this 50-foot-wide, 230-foot-long ceremonial hall extends the length of the Center, has glazed, gold-toned, ribbed walls and a travertine balcony running from end to end of the building (named the *Galleria*).

Second floor of the Center is devoted to museum galleries of the High Museum's Junior Activities' Center, one of Gudmund Vigtel's dreams-come-true. A museum and workshop within the actual museum, its programs and educational techniques give youngsters an understanding of art and develop their visual awareness.

The Atlanta School of Art (the dean is Atlanta-born Joel C. Reeves, whose exhibitions, awards, architectural commissions and paintings in major art col-

(Continued on page 96)



Charles H. Jagels, left, president of the Atlanta Arts Alliance, Inc., chats with Charles L. Towers at the Arts School opening. Mr. Towers, a Shell Oil vice president, is also president of the Atlanta Symphony.

Turner's watercolor
The Splugen Pass, below,
 was loaned to Knoedler
 by the James Biddles.
 Opposite is a folio from
 the *Shahnama* manuscript
 circa 1520, Iran.



New York Art - Study In Contrasts

By M. L. D'OTRANGE MASTAI

Variety is certainly, and happily, not lacking as an all-important ingredient of the present New York art season. A few examples, taken at the very start, long before it had got into full swing, may yet suffice to illustrate this commendable diversity.

At the venerable Knoedler Galleries — a firm that is the dowager queen of the art trade and as near an "institution" as a commercial establishment can come — a benefit exhibition titled "Primitive to Picasso" presented an impressive number of works of art of superlative quality, all culled from the private collections of distinguished alumni of prestigious St. Paul's School, in Concord, New Hampshire.

The opening was, as the conventional expression goes, "brilliant." So elegantly dignified was the event, in fact, that the lenders to the exhibition have expressed a wish that their names not be used.

However, the show is the thing wherein we shall catch the artistic conscience of the collectors — and let it be said from the start that it too was truly stellar. St. Paul's was able to draw on the resources of some of its alumni who are counted among the great art collectors in this country. Among these, we are allowed to name — because of their public position in the art field — Arthur A. Houghton, president of the board of trustees of the Metropolitan Museum of Art, and James Biddle, chairman of the National Trust, in Washington.

Not surprisingly therefore, while this was a small show, it was also a very choice one. But even more interesting perhaps, it was a show of a sort that must be seen in the original, for which a catalogue, however complete and well-illustrated, cannot do more than present a documentary record. This was due to the very preciousness and unusualness of the examples on view.

It may sound paradoxical to say that some works of art are more "photogenic" than others — yet such is the sober fact. This comes about largely because of the reduction to the uniform scale of the printed page, so that a large mural painting, say, cannot be presented in anything approximating its true relation to some minute masterpiece of the jeweler's art.

Similarly, there is the disturbing shift to black-and-white for a work conceived in full colors. An example of this is to be found in a water-color by Winslow Homer, "Deer Drinking," a work of extraordinary originality and power: the animal is shown astride a large fallen log at the edge of the midnight-blue lake, a pose that reveals clearly his apprehen-

سیاکت جسته کی پور داشت
 نیا پروریده و ارباب
 چونها و دل کین و جنگ را
 که من لشکری کرد و خواهم می
 پر پی پیک انجمن کی پوشیه
 سچب بر کین کند آوری
 پس پشت لشکر گوید شاه

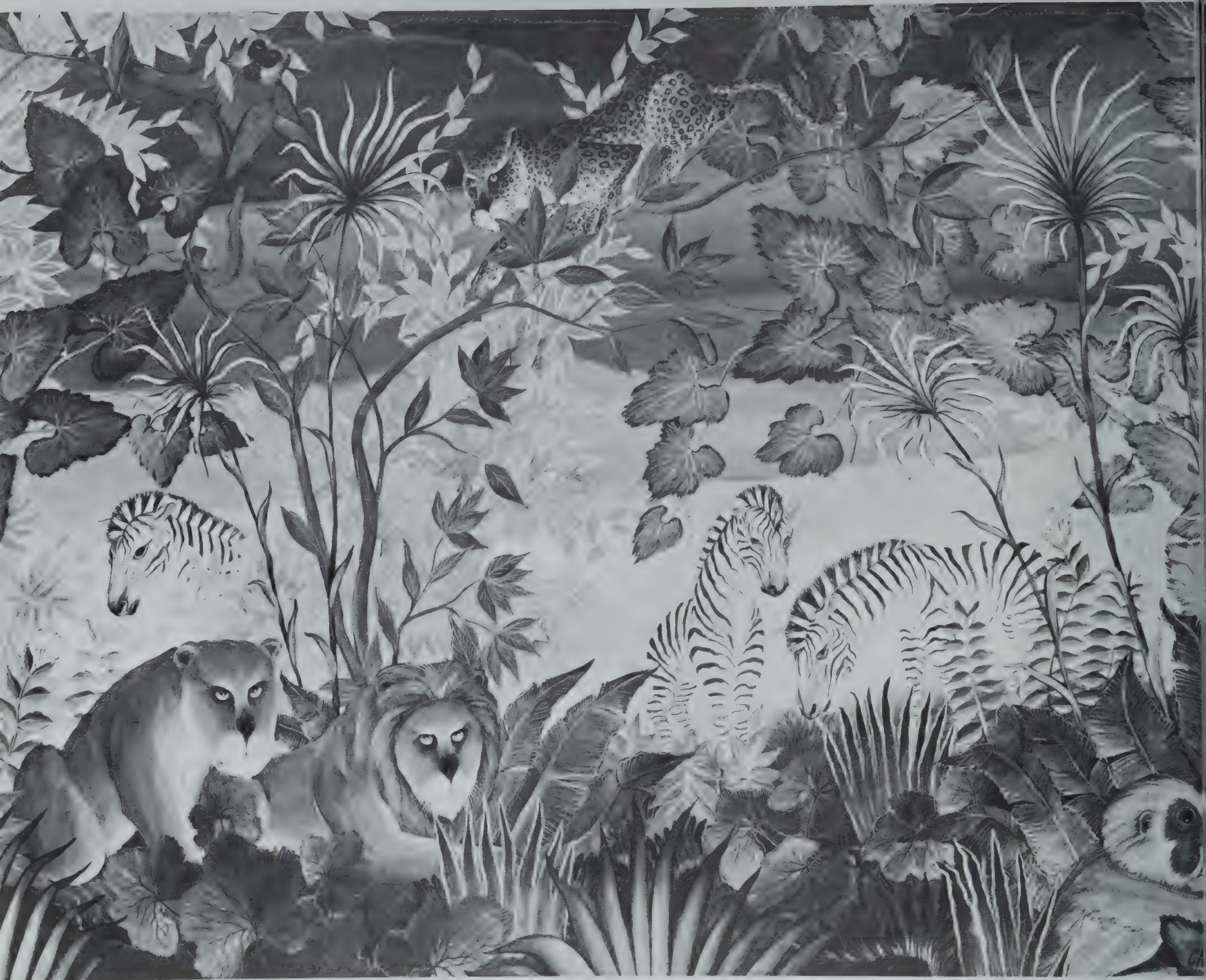
که تر دنیا جامی پستور داشت
 بنزنیایا و کار پدر
 بخواند آن کرانمایه پوششک
 خروشیته باور و خواهم می
 کرانمایه رانایه پوششک بود
 نیایشنجامی پستور داشتی
 می گفت نییها بد و گفت
 تر بود باید می پیش و
 حاتم بنیاد
 سیر به پیش اندرون سپا
 بیاید سید دیو با ترس و کب

نوکتمی همه پوشش و فرنگ بود
 جنبه او بر کجی شمشیر کشتی
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 سپانی و دوام و مرغ و پری
 می بهمان پرالکند خاک

نوکتمی همه پوشش و فرنگ بود
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 همه راز و برکش و انرفت
 که من رفتنی ام تو سالار نو
 زردنک کنین کرک دیر
 سپانی و دوام و مرغ و پری
 می بهمان پرالکند خاک



ز ترای درمکان جنگ دیو
 شده پست و از پیش کیم خیزد



Gustavo Novoa's *Jungle Scene* was seen at Wickersham Gallery, New York in exhibition of Novoa's work, which will be shown at Palm Beach Galleries this season.

sion. He stands in this inconvenient position, which one more step forward would have eased, ready for instant flight. All the mercilessness and wonder of virgin nature has been caught in this admirable sketch, of which the reproduction, unavoidably, can give but a most jejune reflection. In the same way, a tall vertical panel by the American illusionist Joseph Decker appears grievously out of scale, while on the contrary an almost miniature still-life by John Frederick Peto looms very large.

These comments are not in the way of criticism but of commendation, since to my mind they illustrate once more the indubitable fact that, in spite of our vaunted technology, a true work of art is not only unique and irreplaceable but also in final analysis irreproducible. The warning, called for by the tendency

nowadays to rely far too much on reproductions in the teaching of art and art history, is simply that works of art are frequently rebellious to photography, that the camera all too often can and does "lie."

In this same mood, one appreciates fully the statement made by the Rev. Matthew M. Warren, Rector of St. Paul's, in a short but pithy introduction to the catalogue:

"To see what you are looking at is more complicated than it appears. To hear what you are listening to is more difficult than it sounds. Yet these two skills, seeing and hearing, are essential to us if we are to enter into the experience of art and music. The arts of painting, sculpture and music will yield their fullest treasures to the initiated, the trained, the conscious seeker."

In addition to the artistic merits of the art work *per se*, the St. Paul's show, held as a benefit for the Concord school's new Hargate Art Center (to further art appreciation among pupils), was notable also in that it evidenced the catholic tastes of the alumni — with examples of pre-Columbian and ancient Greek art, as well as masterpieces by Cranach, Blake, Constable, and Turner, and a good representation of 19th-Century American painting and the modern international school. Yet, on the whole, Western Art (both European and American) was given proportionately less importance than either Primitive or Oriental art. But who would quarrel with this, when the result is delectation in those exquisite jewel-like Iranian illustrations from the famous Houghton *Shahnama* (the great 16th century



Among Gustavo Novoa's imaginative portraits is this of Mrs. Clyde Newhouse pictured as a tawny lioness.



At Wickersham Galleries in New York, Mr. and Mrs. Clyde Newhouse chat with painter Novoa during his exhibition. (Mort Kaye)

*“ . . . with beautiful
proud mane and
unquiet eyes . . . ”*

manuscript described by Ernst Grube, the Metropolitan's curator of Islamic art as “undoubtedly the most sumptuous and magnificent manuscript ever produced by any school of Islamic painting”)? We are privileged to reproduce here, in full color, one folio from this set, by permission of Mr. Arthur A. Houghton Jr.

* * *

In perfect contrast to the Knoedler show, another significant event of the season was a tumultuous, ebullient affair — “a happening” — at New York's controversial Museum of Modern Art. Titled “The Machine as Seen at the End of the Mechanical Age,” its theme is “the story of how artists have looked upon and interpreted machines in attitudes ranging from devotion and even idolatry to deepest pessimism and de-

spair.” It was directed by K. G. Pontus Hulten, director of Moderna Museet, Stockholm, also the author of the weighty catalogue, bound in tin-can steel. After the initial New York showing, the exhibition will be on view at the University of St. Thomas, Houston, Texas, from Mar. 25 through May 18, and at the San Francisco Museum of Art from Jun. 23 through Aug. 24, 1969.

The show is an intriguing assemblage defined by the museum as “more than 200 works of art and related objects.” Indeed, if one comes upon the show unprepared, it may appear as something of a carnival, including as it does many mechanisms that require the participation of the spectator, as well as self-destructing machines. Nevertheless, the implications are profoundly serious. “Since the beginning of the mechanical

St. Lucie Swings!

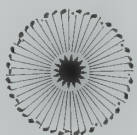


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Mrs. Vincente Minelli's graceful head and delicate features are portrayed by artist Novoa with form of spotted cheetah who rests among golden daisies. Artist is presently creating murals for Revson yacht.

age," the author of the catalogue text observes, "some people have looked to machines to bring about progress toward Utopia; others have feared them as the enemies of humanistic values, leading only to destruction. Most of these contradictory ideas persist, in one form or another, in the 20th Century and find their reflection in art."

It is probably significant of the dominance of mechanical factors over artistic values that the most interesting results of the attempts at merging should be found in the productions of the earlier periods, when Man might still think of Science, and more particularly of me-

chanics, as his tool and servants. The approach then was at once lyrical and light-hearted.

This is recorded in the present show with originals or reproductions of historical landmarks: Da Vinci's elegantly visionary blueprints of flying machines; Durer's more brutal but still beautiful design of a cogwheel-operated cart in an imperial pageant; fantastic embodiments, dating from "the age of reason" of mechanisms in the form of humanoid robots; illustrations from Jules Verne's immortal forerunner of science-fiction, *20,000 Leagues under the Sea*; Winslow Homer's childhood drawing of a rocket



Palm Beachers Mrs. Stephen Sanford and J. Patrick Lannan enjoy Novoa showing at Wickersham. (Kaye)

ship and a masterly lithograph by Daumier, *Nadar Elevating Photography to the Heights of Art*.

In regard to the last, while the famed photographer-aeronaut was a friend of all the Impressionistes it is less known that he was also a friend of Jules Verne, who — in fact — used him as prototype, under the anagram Ardan, for the picturesque character of a French journalist who accompanied the two American members of the "Baltimore Gun Club" on their imaginary voyage to the Moon.

A section devoted to automata illustrates the famous Vaucanson *Duck* as well as his automatic musicians. Included also was Pierre-Jacquet Droz's *Young Writer*, from the museum in Neuchatel, but strangely enough no mention is made of Henri Maillaret's masterpiece *The Draughtsman-Writer*, long thought lost, which recently turned up in Philadelphia and was acquired by the Franklin Institute in that city. The true identity of the great android, however, had not been suspected, until a mechanic was found able to restore the delicate works — when the mechanism completed its long-interrupted task, closing it with the revealing signature "Ecrit par l'Automate de Maillaret."

It is no exaggeration to say that anyone unable to visit the show will be able to draw almost similar enlightenment from the catalogue. The text is much too lengthy and substantial to be absorbed while actually viewing the show, and yet much must remain unintelligible without reference to it. What is chronicled here is chiefly a social phenomenon, and, in exact antithesis to the Knoedler show, it is not enough merely

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A touch of elegance — dramatic excitement — these qualities bring out the beauty in a woman. And Dean found both in the wildly imaginative idea of recreating Flagler's opulent private car, "The Palace," as a setting in which to make women feel — and look — beautiful. But the concept was too theatrical for the ordinary decorator. He searched for, and found, a talented and inventive stage designer, Patrick Nielsen, who, with painstaking attention to authentic detail and rare artistry, created "The Palace Parlor Car." As if she were pulled up on a siding, her solid mauve walls boldly stencilled in gold, the massive polished door opens into another time — a world of gold braid and red plush, damask walls and charming Godey Book ladies in golden frames — a truly regal setting in which to gild the lily. The moment your feet sink into the soft red carpet you are the star, lavishly pampered from your perfectly coiffed hair to the tips of your scented toes. And when you emerge from behind those golden draperies you'll be ready to make an elegant and newly exciting entrance into the world of today. Exclusive hairdressers for the stars of the Coconut Grove Playhouse. Phone 444-8109.

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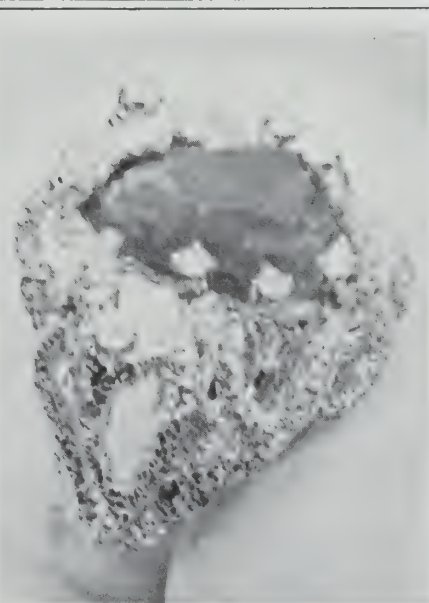
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Mrs. Ellen McCluskey Long and Bert Whiting are seen here viewing Novoa's jungle world. (Mort Kaye)

to view. The ideal combination would probably be to study the manual first, then visit the exhibition. Then, much that would otherwise prove objectionable, if not downright repulsive, will assume at least documentary interest. For example, *Back-Seat Dodge* — '38 *Tableau* by Edward Kienholz (American, born 1927) can be accepted as tragic social commentary rather than merely dull pornography (or at least as an unavoidable combination of both).

The star of the show, by unanimous consent, has proven to be one of the famous Bugatti Type 41 cars, *La Royale*, of which only seven were made (in addition to Ettore Bugatti's own prototype, somewhat larger and stronger since the great pioneer wished to own the best and greatest car in the world. This magnificent creation of a genial mechanic who was also an artist is marked by true grandeur. Well-named indeed, its royal presence dwarfs all else about it — except, perhaps, the ghostly and yet impressive remains of Buckminster Fuller's revolutionary and wonderfully American Dymaxion Car, 1933.

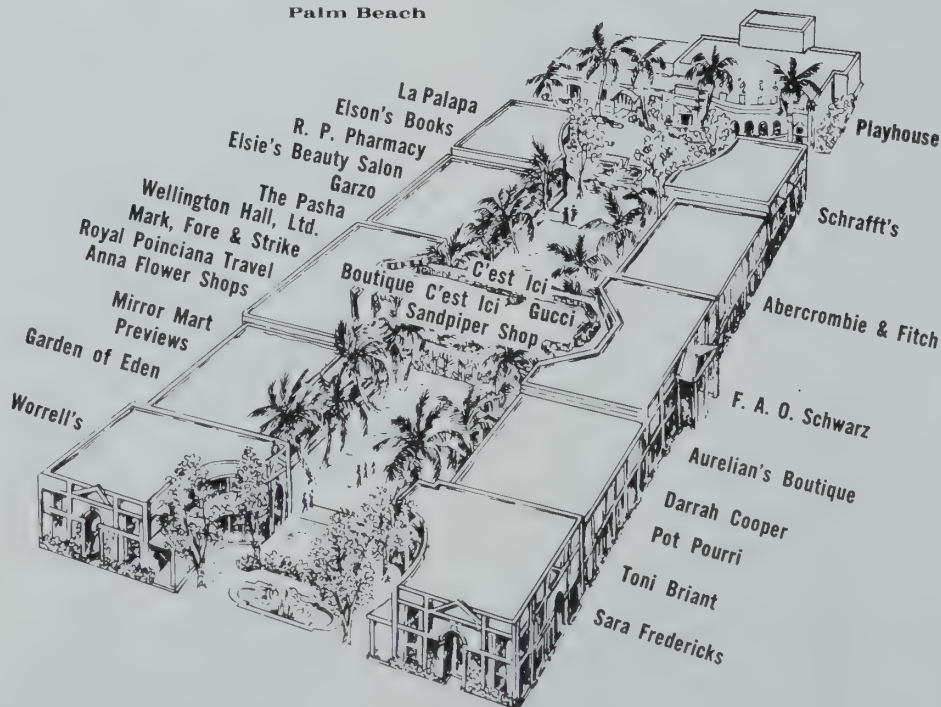
* * *

As a relaxation from the demanding and exhausting "Machine" exhibit, the art seeker could well turn to lighter fare provided by "The Jungle World of Gustavo Novoa," at the Wickersham Galleries on Madison Avenue to view recent

(Continued on page 102)

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Art Blooms On The Riviera



Artists, fishermen and sight-seers mingle on the quays of venerable St. Tropez. Nearby is Museum of the Annunciation which houses fine Impressionist collection.

Sun richly illuminating the Mediterranean coast, to a brilliance rather like Florida's Gold Coast, perennially brings art to blossom along with Riviera mimosa, carnations and roses, just as warm sol similarly flowers Palm Beach.

For over half a century, French Riviera sunshine has filled the artist's eye and vibrantly colored his palette. These favored shores subtly merge sky and sea with glittering light. Artists transform it all into enduring composition.

Since the turn of the century, great artists have flocked to the French Riviera. Early arrivals were Pierre Bonnard, Auguste Renoir, Claude Monet. The 1920s' wave included Boudin, Maissonnier, Van Dongen. More recent luminaries come to capture Mediterranean light are George Braque, Joan Miro, Marc Chagall, Henri Matisse, Jean Cocteau, Fernand Leger, and Pablo Picasso.

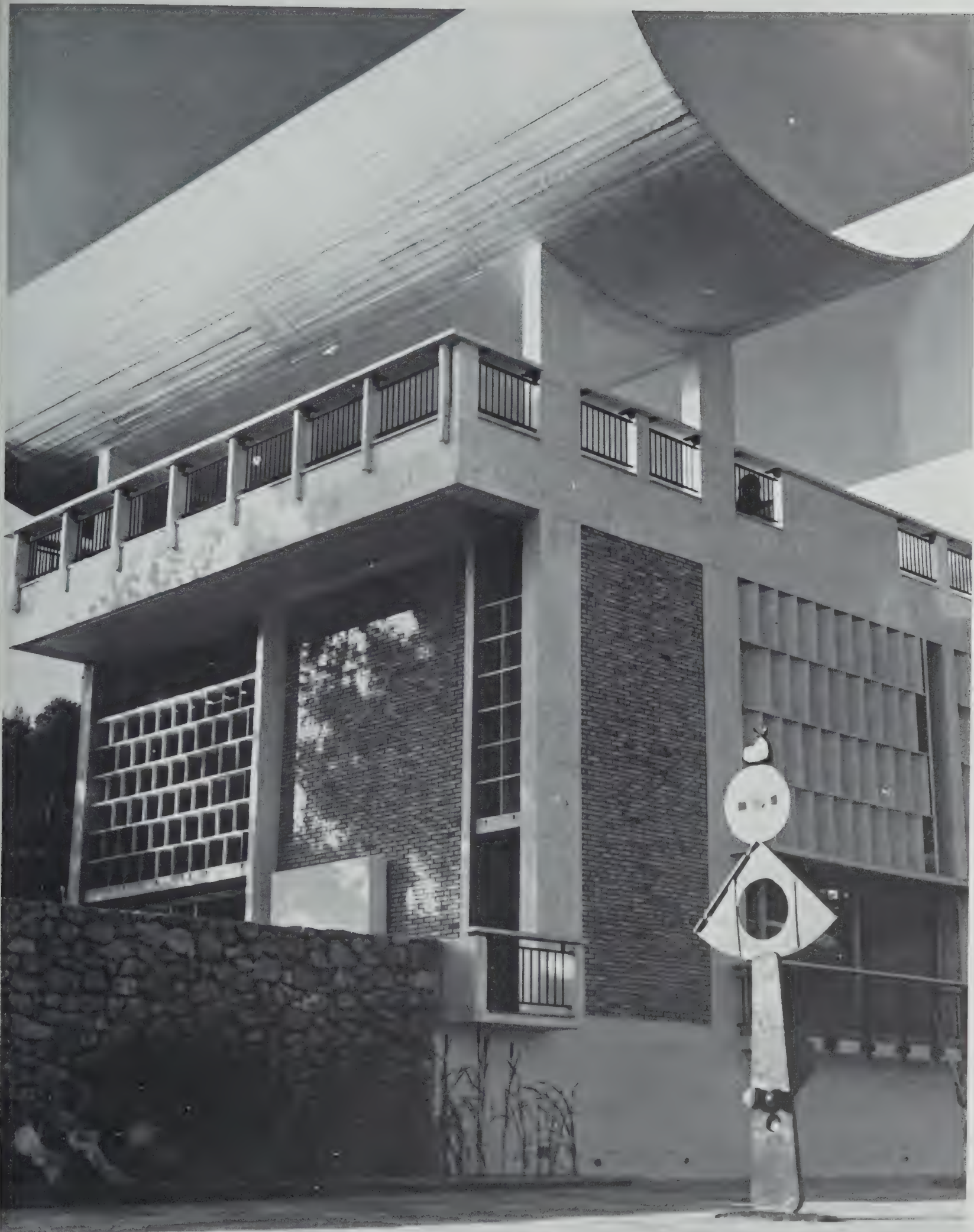
Little wonder these sleepy shores basking in sun and history since antiquity have seen a renaissance as a major center

for the arts and artisan crafts of highest merit. Today, riches other than great ports and handsome beaches mark that splendid shore from Marseilles to Menton.

To view the amazing art evolution pictured on the Riviera, perhaps Nice is the natural starting point. It is the hub for air and sea services — Air France jets link Nice with a score of major European cities. In addition, the French airline has transatlantic flights to Nice, either via Paris or Lisbon.

Nice, the largest Riviera city, is conveniently about midway between St. Tropez and Menton. In addition, Nice's Massena Museum offers an excellent introduction to the arts that have blossomed on the Riviera.

Villa Massena, the residence-become-museum, was built circa 1900 by Victor Massena, the Duc de Rivoli under Napoleon I. A glimpse of that epoqe is caught on the stairway where giant murals picture the Murats, Esslings, and other court figures.



Fondation Maeght's Museum, designed by Jose Luis Sert, was completed in 1965. Set in six acres in Vence, its construction is fieldstone, brick, glass and concrete.

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Set among terraced gardens at Maeght Museum is pool with "Egg" fountain. Museum grounds are a fine setting for dozens of pieces of major sculpture.

Since 1921, Villa Massena has been a museum of the city of Nice. On the second floor, there are medieval artifacts, but of particular note is the collection of early views of Nice. A 1776 drawing shows the city with windmills, and an 1850s series of watercolors picture public parks and the old port.

Massena has a small but select Impressionist collection including paintings by Alfred Sisley, Claude Monet, and Auguste Renoir. Two key rooms are devoted to about 30 works by Raoul Dufy between 1904 and 1945. Typical is *St. Paul de Vence*, and *Le Mai a Nice*, both illustrative of the region's bright charm. A bold 1942 painting called *Le Grand Arbe de Sainte Maxime* has a vigorous sweep of branches pointing to life-giving sky.

For change of scene, a 15-minute drive from Nice to Villefranche unfolds unique Riviera scenery including Nice's Old Port, Fort Alban (by Vauban), Augustus' monument at La Turbie, and shimmering Cap Ferrat. For additional change of pace in Villefranche, the visitor may pause at the Chapelle St. Pierre, the ancient retreat for fishermen of the colorful 6,000-person port.

Chapelle St. Pierre's interior is covered with murals composed of evangelical motifs by Jean Cocteau. Bold line and soft color mark these giant drawings set among symbols of sea and heavens. Across the street is the Welcome Hotel, where Cocteau wrote from 1925 to 1934. A stroll portside quickly reveals the site's appeal for an artist's pen and palette.

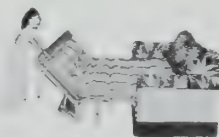
Perhaps the French Riviera's greatest art center is Vence in the mild Loup River Valley, about 15 miles west of Nice and six miles from the Mediterranean. Medieval buildings abound, while the municipal museum boasts fine paintings by such as Buffet, Modigliani and Vlaminck. But most travelers

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The Massena Museum, facing the Promenade des Anglais and Mediterranean in Nice contains a major Impressionist collection, also about 40 Raoul Dufys.

come to see Henri Matisse's Chapelle du Rosaire, and the Foundation Maeght (pronounced Mah-gaht).

More than a day is needed to savor fully these major artistic centers. The Matisse chapel, a votive offering by the artist for convalescent care received from the Dominican nuns, is small but a masterpiece, begun in 1947 and dedicated in 1951.

Matisse chapel's exterior in simple white has a striking cobalt-blue tile roof, over which soars an elegant 42-foot-high wrought-iron cross. Its lacy silhouette is graced with gilt crescents that seem to glow in the azure.

Inside, the chapel has strong luminosity due to stained glass windows patterned with topaz-toned flowers on a soft-green field framed with clear blue. Light-patterns are vividly reflected on white porcelain walls. The dignified decor features black-and-white line drawings of the Way of the Cross and St. Dominic. Contemplative tranquility permeates the scene masterfully set by Henri Matisse.

The Foundation Maeght close by, states 33-year-old director Francois Wehrlin, is "an architectural ensemble designed to further knowledge of and development of modern art." This goal is eminently approached through a splendid site, exceptional architecture and collection, as well as a fine program.

Located on an appealing hillside, terraced under six acres of pines, the Maeght Museum was designed by Jose Luis Sert, assisted by Hudson Jackson and Ronald Gourley of Cambridge, Mass. The exterior has a fascinating rhythm of walls in field-stone, concrete, and sheet glass, with a roof-line dramatically topped by giant concrete impluviums like swept wings.

The museum's unique indoor-outdoor atmosphere is created by pools, glass walls, unusual ceiling light-vents, earth-color tile floors, and airy white walls. The grounds, building, and extraordinary collection ask the visitor to linger longer.

Foundation Maeght's gardens, designed by Albert Varey of nearby Vallouris, hold an amazing collection of sculpture set against sky and pines. A dozen works by Giacometti surround Alexander Calder's huge *Les Remforts*. Also represented are Camargo, with a Cubistic white marble, Hans Arp, Max Ernst, and Joan Miro, plus a score more.

The Foundation's garden wall carries a large mosaic by Pierre Tal-Coat. A reflecting pool is paved with a mosaic by Georges Braque. The small St. Bernard Chapel has stained glass by Braque and Ubac plus ceramics by Fernand Leger.

Maeght Museum's collection is vast. More than 50 elegant bronzes by Giacometti and another 180 sculptures by leading



A typical scene showing the beauty of the Riviera which has inspired many artists. The village of Ezes looks down on Cap Ferrat and Mediterranean.

artists compliment over 1,000 paintings. Kandinsky's works, for example, range over a 30-year period. And there are numerous works by Miro, Chagall, Riopelle, Bazaine, Hepworth and Kelly, to name but a few.

The Foundation has about 80,000 visitors annually. Its program includes a major retrospective show like last year's Joan Miro exhibit of several hundred paintings and sculptures. Each summer, *Les Nuits de la Foundation* presents contemporary ballet, music and theatre. In addition, the museum has two libraries and a cinema center.

An art pilgrimage to the Riviera must include a visit to Antibes, and its Pablo Picasso Museum. Located on the ramparts, the Grimaldi Palace (of Monacan ancestry) has been a museum since 1928 and its director is Romuald Dor de la Souchere, a Picasso authority.

During 1947, Picasso used the palace's third floor as his atelier and in an outpouring of creativity produced 47 paintings plus many pottery works such as the famed Ibis pitcher. Great Picasso works on view are *La Chevre* (1946), *Nature Morte a la Pastique* and the monumental *Le Gobeux d'Ourcins* a giant swirl of Mediterranean fish.

The Picasso Museum in Antibes contains numerous drawings from his so-called "Yellow Period," centered on goats and fauns. The fine piece *Ulysses et les Sirenes* is pure Mediterranean inspiration. The museum also houses a major archeological collection, representative 18th Century pottery from nearby Biot, plus sculpture by Germaine Richier.

Traveling westward, the art pilgrim comes to charming St. Tropez and its Museum of the Annunciation. This portside former 16th Century chapel houses perhaps the most comprehensive collection of modern French art on the Riviera. Among outstanding works, note Braque's *L'Estaque* (1902)

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At Biot the Fernand Leger Museum has a 50-foot mosaic with black and white ceramic insets designed by Leger originally for Olympic stadium at Hanover.

and Pierre Bonnard's wonderful *Nu a la Cheminee*. Here Marquet captures *Le Port de St. Tropez* where there, Derain chooses *Westminster*.

The museum's upper floor offers an eye-filling view of the port of St. Tropez and the animated quays where artists are busy at canvas. Across the water basks the town of avant-garde life whose sound rings around the world.

To close the promenade in the Riviera's blooming art garden, take reflective pause in Biot and Vallauris. At Biot the new Fernand Leger Museum rises close by the celebrated glass-works. Vallauris boasts Picasso's ceramics executed at Madoura plus other outstanding pottery centers.

The Leger Museum was begun in 1957 and dedicated by the artist's widow Madia in 1960. On a hilltop amid cypress and olive trees, the museum's bold facade consists of the 50-foot long mural which Leger designed for the Olympic Stadium at Hanover. Some major sculpture by Leger is in the garden.

Within the museum a monumental stained-glass window and the giant tapestry *Les Baigneuses* clearly illustrate the artist's concept of integrating art and architecture. There are many ceramic works from the 1950s and representative paintings ranging from 1914 to the artist's last, incomplete canvas (1955).

Before leaving Biot, travelers can see the 64 skilled artisans working at the glass-works. Countless shapes in six shades of glass make tempting purchases.

The French Riviera's bouquet is completed by Vallauris, city of ceramics, rejuvenated by Picasso and noted for its fine clay since the 16th Century. Picasso ceramics have revived the ancient tradition of working clay at Vallauris. Limited-edition works by Picasso are executed at Madoura. Here Jules Agard worked for 22 years producing Picasso birds and figurines before opening his own pottery center. Other major potters include Alain Maunier, Jerome Massier, and Roger Capron.

At the unique pottery works of Roger Capron the visitor is amazed by production of building tile and major works of art. Capron's major commissions include the 4,000-tile mosaic for the Hotel Byblos at St. Tropez, the facade of the Maritime Station in Cannes and many works in France and abroad.

Without question, art blossoms still in the Riviera sun. The many galleries on Avenue de la Croisette in Cannes ... Avenue Albert Ier in Nice ... have a warm sampling of Mediterranean sun captured on artist's canvas.

The Riviera, a museum, a half-century of art flowering on its gilded shore.

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By HAZEL MARKEL



For The Capital - Variety

White-tie finery and hunting pinks set the tone for Washington social spectacles, along with maritime art in Maryland.

National and international well-knowns attended the glittering Symphony Ball in the Sheraton-Park's big ballroom. They dined at \$1,000 tables in a South-of-the-Border setting and danced to the music of Meyer Davis.

The theme was early Mexican and Mexican Ambassador and Madame Margain were the sponsors. A huge, golden pre-Columbian coin formed the backdrop for the scene, artistic bas-relief murals adorned the walls and large papier-mache replicas of ancient statues circled the ballroom.

Mrs. Wynant D. Vanderpool Jr. was ball chairman. She and her husband had Vice President and Mrs. Humphrey at their table along with Kennedy Center Director and Mrs. William McCormick Blair Jr. and Merle Oberon and her hus-

band Bruno Pagliai, who had flown in a large group of Mexican notables including the Miguel Alemans Jr. (son of the former Mexican president) and the Minister of Tourism and Senora de Augustin. Mexico's OAS Ambassador de la Colina and his pretty blonde Senora were also in the party.

Mrs. Merriweather Post, escorted by former Navy Secretary Fred Korth, arrived clad in a rich satin gown with velvet applique worn with a dazzling diamond necklace and diamond earrings. Her guests who included General and Mrs. Wade Haislip and Mr. and Mrs. Henry Dudley had been entertained at the Post mansion *Hillwood* before the ball.

Senator and Mrs. Ted Kennedy had a number of Mexican guests, including coffee tycoon Gusto Fernandez and his wife. The next day at their new McLean, Va. home, the Kennedys were lun-

(Continued on page 104)

Mrs. Henry Ford II and
Lt. Colonel Herbert
Schandler share amusing
moment at reception
before the Symphony Ball.



Hubert Humphrey greets
Mexican Ambassador Margain
at Symphony Ball as
Mrs. Wynant D. Vanderpool
Jr., ball chairman, looks on.



Escorted by former Secretary of the Navy Fred Korth, Mrs. Merriweather Post
arrives at Symphony Ball. She is wearing a satin gown, and her famed jewels.

The dining room of
Louise Gore's Ridout
House, which is historic
Georgian residence
in Annapolis, Maryland.



“No matter how small or big the job, it's never too much if it's for your country.”

So says Maryland State Senator Louise Gore. Fiercely devoted to her party, her state and her country, she is one of the women most likely to become a leading hostess in Washington during the Nixon administration.

It was blonde, feminine Louise Gore who introduced President Nixon to Vice-President Agnew. The incident happened at a party she gave following a speech by Richard Nixon at the Manhattan Women's Republican Club in New York. She explains:

“After I introduced them they talked for an hour and a half and when I went to the elevator with Mr. Nixon he said they had been discussing the foreign situation and commented that he wished more governors had Agnew's interest in the subject.

Louise, who is a very modest person, was a little embarrassed by all this and added: “I think it was a coincidence that I happened to introduce them. They no doubt would have met anyway.”

Incidentally, she originally met Richard Nixon, then U.S. Senator, at the Maryland estate of the Garvin Tankersleys. Mrs. Tankersley is the former Bazy McCormick, Chicago heiress and probably the world's best-known breeder of Arabian horses.

Senator Gore, the daughter of Col. and Mrs. H. Grady Gore, comes from a family which has a long tradition in politics. U.S. Senator Albert Gore of Tennessee is her cousin and there has been a member of the Gore family in the Tennessee legislature ever since it first convened.

Louise began her career in politics in 1944 by handing out Dewey buttons. Much later, in 1962, due to the urging of Maryland Congressman Gilbert Gude and Nixon aide Charles Bresler of Maryland, she decided to run for the Maryland legislature and became a member of the House of Delegates for four years. She was elected a state senator in 1966 and worked so hard during the Nixon campaign as national chairman of the Women's Division of United Citizens for Nixon-Agnew, that ever since she has been mentioned as a likely candidate for high office in the new administration.

In any case, she is already established as a hostess and certainly has the social, financial, and political background to become the top Republican hostess in the nation's capital. Furthermore she has more appropriate settings for entertaining than most aspirants can claim. The magnificent estate *Marwood*

Maryland's State Senator Louise Gore is likely to become leading Washington hostess during Nixon Administration.



The GOP's Louise Gore

By THE BARONESS STACKELBERG



Here Louise Gore with her "Gore Girls" is on the trail for U. S. Congress in 1964. She lost by 72 votes in the primary. Louise comes from a well-known family which has a long tradition in politics. (Whelan)

in fashionable Potomac, Md., owned by the Gore family, which is Louise's official home, has been the scene of many a party for well over a quarter-century. Set in 200 wooded acres, it is entered through a large gate lodge copied after the main house. A long drive leads up to the three-story, beautifully proportioned mansion some say was patterned after *Malmaison*. It is surrounded by a large garden and lawns that slope gently down to the Potomac River. During the Roosevelt administration, the Joseph P. Kennedys leased *Marwood* for a year.

Another spot available to Miss Gore is the very "in" restaurant, the *Jockey Club*, in the Hotel Fairfax, which itself is being refurbished by Col. Gore for the festivities to come. The hotel and restaurant are owned by the Gore family and managed by Louise, her sister, Mrs. Gordon Dean, and her handsome brother, James Gore. The posh restaurant with its English-club atmosphere — reminiscent of New York's 21 — opened the night of President Kennedy's inauguration and was an instant success. It became a mecca for New Frontier types, socialites, celebrities and senators and congressmen. And it is sure to be a favorite Republican rendezvous, as it has been already for such stalwart GOP men

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| 31' 1968 Chris Craft Commander 2-210HP, low hours, tuna tower, fishing chairs, ready to go. | 47' 1967 Chris Craft Commander diesel power — very well equipped — tastefully furnished. |
| 31' 1968 Chris Craft Commander 2-210HP, less than 25 hours. Owner can't use. Like new. | 50' 1936 Double Cabin Dawn with cockpit. An older but well maintained cruiser. GM powered. Ideal for living aboard or for charter work. |
| 32' 1967 Chris Craft Sport Cruiser Skiff 2-185HP, flybridge, well equipped and ready for fishing or cruising. Sensibly priced. | 53' 1953 Grebe Double Cabin with cockpit 2-GM 6-71 diesels, generator, air conditioned, TV, all the comforts of home. |

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Senator Gore chats with Vice President Spiro Agnew about her job as Tourism Committee chairman. (Reni)

as Senators Everett Dirksen and John Tower and powerful Congressman Gerald Ford.

A third setting that has already proven itself advantageous for Miss Gore's party-giving, is *Ridout House*, the historic Georgian residence Louise leased in Annapolis when she became a state

senator. Built by English-born John Ridout in 1765, it is located on Duke of Gloucester Street. Ridout came from England in the early 18th Century with his friend Col. Horatio Sharpe, who later became governor of Maryland. Legend has it both men were in love with the woman John Ridout married and that Col. Sharpe's ghost has returned to the house ever since that time.

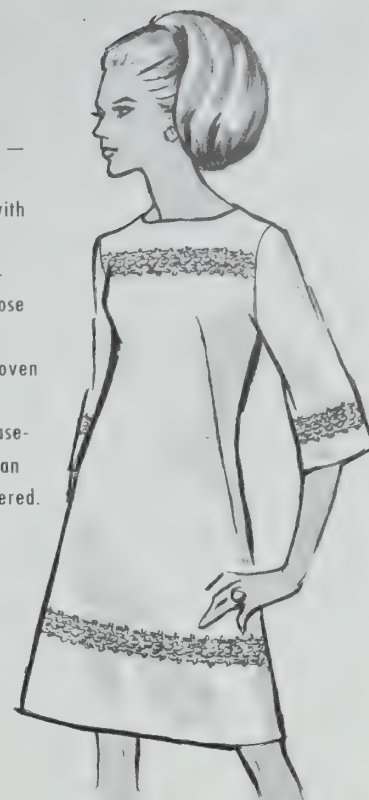
The story is, Miss Gore fell in love with the house the moment she saw it and asked its owner, Rear Admiral Frederick G. Richards (ret), to the *Jockey Club* to talk it over. Friends say that after the admiral heard her expressions of admiration for the house, he simply handed her the key.

George and Martha Washington were friends of the Ridouts, and are said to have stayed there frequently as overnight guests. In those days the house was known as a popular gathering place for many public figures of the day and it appears history will repeat itself. Much of the original furniture remains and Louise takes delight in pointing out its authentic colonial antiques.

Before she went into politics Senator Gore worked for years with the late Dr. Tom Dooley and his Medico. As a direc-

(Continued on page 131)

An easy-fitting original design — shown in stark white frosted with heavy starched lace. The linen-like fabric, whose yarn is spun in Belgium and woven in Holland, is absolutely crease-resistant and can be hand laundered.



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West Coast Whirl

By BERNICE PONS



His Eminence James Francis Cardinal McIntyre smiles as Richard Nixon and David J. Mahoney shake hands. Event was Cardinal's Community Dinner where Mr. Nixon made first speech after becoming President-elect.

The Los Angeles social season made its official entrance with the opening of the opera at the Dorothy Chandler Pavilion. Old guard, new guard and avant garde mingled to give the occasion considerable freshness.

Even the opera, *Le Coq d'Or*, which the New York City Opera presented, sponsored by the Music Center Opera Association, carried an air of joviality. Rimsky-Korsakov's enchanting music set to the fanciful, farcical, tongue-in-cheek fairytale furnished a lightness and abandon that set the pace of the gala evening . . . perhaps a keynote to the entire 1969 season.

But for those who like their opera opening grand there was something for everyone. Dazzling ball gowns and gleaming jewels, the traditional forest of furs and diamond diadems. But by and large opera doffed her lavender kid gloves and society had it's own thing . . . white tie, black tie, no-tie and turtleneck marked the men's attire (even in the Founders' Circle). And beautiful women made up fashion's current pet, the pants-suit set.

There was petite beauty, Miss Beverly E. R. Hay, daughter of Mrs. William C. Hay, in brocade pantaloons, like something out of a veritable Arabian Nights tale, with matching headache band over a coiffure of dozens of tiny braided loops. With her was her fiance, young William Hollingsworth, Jr., son of Bill Hollingsworth and Jane (Mrs. Edward G.) Wormhoudt. (When did that little boy grow up?)

There was opera buff Lawrence Deutsch, who underwrote the gala evening, wearing a dramatic Zorro cape over a Nehru suit of black silk trimmed with a garland chain of gold, set with semi-precious jewels.

In more conventional garb . . . Mr. and Mrs. Justin Dart, Mrs. Francis D. Griffin (Irene Dunne), Dr. and Mrs. Gabriel Giannini, Dr. and Mrs. John D. French (diva Dorothy Kirsten taking a "postman's holiday"), Mr. George Cukor (the famed film director who created his own *Fair Lady*).

Entering the Founders' Room of the Music Center's Pavilion is like opening the pages of a West's Who's Who. That baronial lounge with its formal opulence that is for the exclusive use of the founders and patrons was aglow with sparkling smiles and animated conversation during intermission. All were awaiting Dorothy (Mrs. Norman) Chandler, the uncrowned sovereign of music in Los Angeles, responsible for all the beauty and culture that the Music Center provides and for whom the Chandler Pavilion is named but she was not there.



At a gala supper following the performance of *Le Coq d'Or* Maestro and Mrs. Julius Rudel, right, greet Lawrence E. Deutsch and prima donna Beverly Sills. (Fulton)



Among guests attending the opera opening, *Le Coq d'Or*, and supper party following the performance are from left, Mr. and Mrs. William H. Oldknow, Mr. and Mrs. Cliff May and Mrs. Charles Skouras Jr. (Fulton)

Freeway fog hindered her return from San Diego where she was attending a meeting of the board of regents of the University of California. Similarly stood was Governor Ronald Reagan in the same locale, so his beautiful Nancy attended with the Henry Salvatoris.

But there were many other friends to greet such as Dr. Raymond Kendall (president of the Performing Arts Academy of the center) and his wife Nancy, just returned from Portugal. We talked of our favorite spot, the precious seaside village of Nazare, where the tiny fishing boats look like floating flowers and the Portuguese girls wore seven petticoats!

A handsome foursome were Helen (Mrs. Anthony) Thormin and "Sandy" (Mrs. George B.) Allison and their distinguished architect husbands; also on hand, Charles Luckman and Welton Beckett (our town's just full of famous architects).

Mrs. Graham Dible's gown could well take acclaim for being the most beautiful at the opera. Tall, statuesque Betty was a regal figure in her costume of white crepe, embroidered from high neckline to the floor in pearls with identically matching floor-length coat with cuffs of white mink.

Starkly chic was Mrs. William H.

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Miss Beverly E. R. Hay and William Hollingsworth Jr. attend opera party at Chandler Pavilion. (Fulton)

Oldknow's gown which she bought in Paris from Pierre Cardin. Of palest green crepe with high neck and long sleeves, it shone with graduated multi-colored discs from neck to toe in purples, blues and greens, like the reflection of psychedelic lights.

Blinking lights in the grand chandelier of the lounge told us it was time to return for the second act and visiting was to continue later at the gala supper following the performance.

After final curtain, 400 opera supporters gathered upstairs in the Pavilion Restaurant, the Blue Ribbon Room and the Eldorado Room for dining and dancing. The decor vividly carried out the exotic theme of the opera. Brilliant paisley-patterned table linens covered with gossamer gold mesh were of different hues in each room. In the Blue Room the fabric was blue and shocking pink with bouquets of camellias and roses. In the Pavilion Restaurant colors were spring green and shocking pink with brass urns of roses.

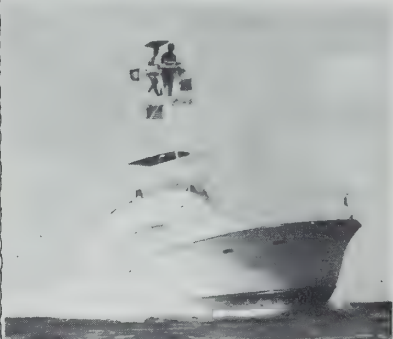
We dined in the Eldorado Room where yellow, gold and pink table linens and orange and yellow roses and zinnias



50' MASON designed steel masthead sloop with centerboard extensively rebuilt and refitted in 1967. Sleeps 9 in 3 cabins and crew quarters — 2 heads and showers. Teak superstructure and decks, large cockpit, Hood sails and Merriman winches. A fast, comfortable, easily handled cruiser ideal for either the islands or ocean voyages.



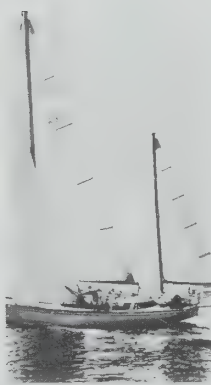
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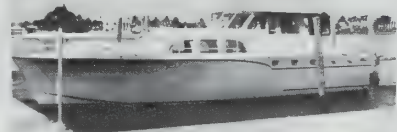
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Pretty Miss Marilyn Louise Ash is shown with her father, Roy Lawrence Ash, left, and escort Rowland Stanley Hodge Jr. at her debut at the Coronet Debutante Ball of the National Charity League. (Fulton)

were used to bring a blaze of color to the stately background. Here were also seated several officers of the Music Center Opera Association, the sponsoring organization, including John A. McCone, president, and Mrs. McCone; Robert P. Strub, vice-president and Mrs. Strub; and Mr. and Mrs. Henry M. Duque. Also, the honorary chairmen of the party Mr. and Mrs. Robert Ahmanson, the John J. Garlands, the Z. Wayne Griffins (she is the well-known musical composer, Elinor Remick Warren), Mrs. Harry W. Robinson and Mrs. Frank Roger Seaver.

Noted in addition were Dr. and Mrs. Simon Ramo with Dr. and Mrs. Franklin D. Murphy; Dr. and Mrs. Aerol Arnold (Anna Bing Arnold, who has given such monumental contributions of art to our city); Judge and Mrs. Thurmond Clark; Mrs. Prentis Hale, down from San Francisco for the occasion; Mr. and Mrs. Edward W. Carter; and the Howard B. Kecks.

More who were included in the 400 were Mr. and Mrs. Joseph B. Koepfli (he is president of the Southern California Symphony—Hollywood Bowl Association), Mr. and Mrs. H. Bradley Jones of Pasadena with Mr. and Mrs. Howard

(Continued on page 124)

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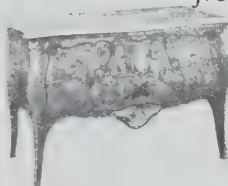
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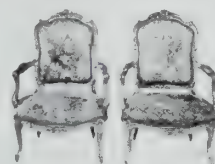
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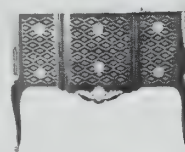
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Hollywood Went Thalian And



Among arrivals at Thalian's 14th Annual Awards Ball are Debbie Reynolds Karl with Mr. and Mrs. Martin Landau (Barbara Bain), stars of *Mission Impossible*. (Fulton)

By BERNICE PONS

Indian

At last it seems the film colony and West Coast society have entirely closed the social gap! Gone are the days when the Bannings spoke only to Bixbys and the Bixbys spoke only to Lees. But there was a time that there existed a silent rivalry, if not snobbery, between Hollywood and Los Angeles society and both sides were determined "never the twain shall meet."

Bette Davis started disliking the competitive smart set as far back as World War II when she ran the Hollywood Canteen. She wouldn't allow a socialite in the place, and would tell you in very unsociable language the reason why! . . . and society couldn't see actors for dust . . . of their Western movie sets.

Back in 1938, the Philadelphia *Public Ledger* noted the status feud and published an article (that had much publicity), complete with pictures showing the few motion-picture stars who were included in the *Southwest Blue Book* (along with some who were not). Only the Harold Lloyds, the Cecil B. de Millees and John Wayne were listed in the Southwest's social register at that time. This meager list has not grown much larger in 30 years but the Kennedy clan has helped to bridge the local social "segregation" gap between the two communities.

At the Thaliens' 14th Annual Gala Awards Ball at the Century Plaza Hotel, even old-guard Santa Barbara "blue-bookers" traveled down to see if it's true that actors have more fun. Rancher Stewart Abercrombie (Abercrombie and Fitch) of Rancho Tajiguas, escorted Mrs. Katherine Hoffman Haley of Rancho Mi Solar, who had barely got out of her riding clothes into a ball gown in time to attend the party. With them were Mr. and Mrs. John Vincent Newman (he is president of Rancheros Visitadores of Santa Barbara).



William Renswick, garbed as a maharajah, escorts Thelma Lady Furness to the *Durbar* gala given by George Frelinghuysen at the Beverly Hills Hotel. Many guests were dressed as Indian potentates. (Fulton)



The Century Plaza Hotel was scene of annual Thaliens' Ball, where celebrities mingled with socialites. Seen here are Mr. and Mrs. Ward Donovan (she's Phyllis Diller) with Elizabeth Allen. (Conrad Fulton)

But what Santa Barbara hasn't got and Hollywood *has* is beautiful, talented, diminutive Debbie Reynolds Karl (who arrived sans shoe-man husband Harry Karl). Debbie is chairman of the board and one of the founders of the Thaliens, "the industry's" major and exclusive charity organization. Donald O'Connor is president of Thaliens and Liam Sullivan was chairman of the ball, proceeds of which will aid the new \$1.3 million Thalian Community Mental Health Center. He wore a tiger's tooth for luck and it must have worked for it proved a highly successful evening.

It was a real sock-it-to-me, rock-it-to-me evening as the Thaliens presented their priceless take-off on TV's *Laugh-In*. *Laugh-Out*, as it was titled, was a rollicking, smart, sophisticated review with most of the *Laugh-In* cast, plus — you name it.

Parody, biting satire and the "nothing was sacred carries on" were carried off by Jonathan Winters, Phyllis Diller, Mort Sahl, Hugh Hefner, Ruta Lee, Wally Cox, George Burns and the Clara Ward Singers.

Starting off the big "uptown put-down" were Hugh O'Brian, Marge Champion, Ed Begley, Gene Barry, Nannette Fabray and Army Archerd who

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went through the audience shaking tamborines and carrying humorous protest signs.

Agnes Morehead, Sam Jaffe, Edward G. Robinson and Raymond Massey did a hilarious take-off on lyrical readings, poking fun at pop music.

The real laugh-out came when Eve Arden did a stint, "News of the World 20 Years from Now," announcing that Hollywood's most eligible bachelor, George Hamilton, would marry "Jackie Bouvier Kennedy Onassis Hughes Hunt Getty."

And then the showmen's showman

“... wore a tiger's tooth for luck”

Jimmy Durante sang his melodically contagious *Inka-Dinka-Do* as everyone joined in. At that peak Debbie Reynolds came on stage carrying the *Mr. Wonderful* statue and everyone realized it was their beloved Jimmy of the super schnozz who was receiving that award this year for his great dedication and service to charity. They were moments of touching sentiment.

It was hard to tell where the most glamour was, off stage or on so colorful was the audience. But even dame fashion must have blushed a little to see her darlings wearing see-through lace top pajamas (worn by French actress Josette Bazet, who is here from Paris to do a new TV series) . . . or beautiful Cheryll Clarke in a Galanos-designed gown of almost frontless bodice of black lace and skirt of Oxford grey flannel . . . or Elizabeth Allen in barely covered black crepe. Animated and chic Anne Baxter was in a coat-dress sheath of white bugle beads on nude chiffon, open to mid-thigh.

Mais oui et certainement, this was the night of the beautiful people!

Durbar or Hollywood extravaganza . . . guests are still finding it hard to decide in which category to place host of two coasts George G. Frelinghuysen's party.

A few discrepancies in British history didn't seem to bother anyone. The Durbar took place in 1902 (not 1903 as the menu-program notes announced) and King Edward VII and his Queen Alexandra became sovereigns in 1901 of the empire, because Queen Victoria had died; so she could hardly have attended the Durbar. But she was at this one. . . on her throne, impersonated by movie queen Ann Sothorn.



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CHARCOAL
MELLOWED
DROP
BY DROP

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At nine o'clock "play" maharajahs, maharanees, princes and princesses filed into the Beverly Hills Hotel via the lower entrance. Past stalwart Scottish guards and bagpipers, then the name of each guest was announced as he reached the head of the stairs of the Crystal Room. Then down the staircase to be received by host Frelinghuysen, a handsome replica of Lord Curzon, the first Viceroy of India and great-uncle of the honoree, piquant Miss Mary Victoria Leiter of Washington, D. C. Then the guests were presented to the throne to pay homage to Her Majesty, Queen Ann . . . oops! We mean Queen Victoria.

One could not help but muse upon, if time were turned backward, how many of the guests present would be invited to the original Durbar. One, for sure — Thelma Lady Furness, whose courtly curtsy was perfected when she and her sister, the late Gloria Vanderbilt, were presented at the Court of St. James when they were the beautiful and famous Morgan twins.

Lady Furness wore a gown of regal black taffeta to the party, embroidered in jet, with a diamond diadem. Her escort, William Renswick was a turbaned maharajah. A special treat for Lady Furness and Colonel (Prince) Serge Obo-



Well-known character actor Ed Begley escorts his pretty wife to the annual Thaliens' Ball. (Fulton)

lensky, here from New York for the party, was their seeing each other again after some years.

The most handsome male costume was worn by William "Bill" Hamilton (George's brother). An imposing figure he was in all-white Lawrence-of-Arabia garb, complete with white boots. (Bill confided that when Western Costumers asked \$1,000 rental for the night he de-

cided to make his own. He put the family maid to work cutting up white wool blankets, while the white boots belonged to his mother, Ann Spalding.)

Guests came from both near and far to the spectacular party. The Louis Mundses and Philip Spaldings flew from Honolulu. There was Michael York all the way from London, Sheik Bada Mulla from Kuwait. From San Francisco came Shankar Bajpai, consul-general of India, Mrs. Jack Vietor and the John Carmacks. Planing from the east coast, the John Phippses, the host's brother Harry Frelinghuysen, Mrs. Oates Leiter, mother of the honoree, the Peter McBeans, John Hammonds, Tommy Tailers, George Butler and Miss Dallas Pell, whose father is Senator Claiborne Pell of Rhode Island.

Localites included Prince Alexander Thurn-Taxis, the Lloyd Hands, Mr. and Mrs. Niels Onstad (Sonja Henie). Greer Garson was wearing the exquisitely designed black-and-white mink coat (worked in cloth-like patterns) that her husband, Buddy Fogelson, had given her as an early Christmas present.

The Moghul decorations were designed by ingenious Tony Duquette of gold parasols and model elephants. Sukata and Asoka entertained in tiger skin



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costumes, dancing a vivid, exciting Indian ritual and the Uday Shankar dancers and musicians provided an atmosphere of "something-going-on-every-minute."

Bernie Richards' orchestra played for dancing, but an overly crowded floor made that almost impossible. The host gave considerable thought to the pleasures of the young set that he had especially invited for his young honoree,

*"... poking fun
at pop music ..."*

Miss Leiter. For them there were rock-and-roll-ers Eddie James and the Pacific Ocean.

More guests noted were Rod Taylor, Ann Miller, Agnes Morehead, Marlo Thomas, Polly Bergen and husband Freddy Fields, Trini Lopez, Buddy Rogers, Dyan Cannon (as a harem girl), Pamela Mason, the Ray Starks (she is the daughter of the late Fanny Brice), The Mervyn LeRoys, Frances and Edgar Bergen, the Vincente Minellis and scores and scores more!



John Vincent Newman, left, Mrs. Katherine Hoffman Haley of Rancho Mi Solar and Stewart Abercrombie of Rancho Tajiguas, all of Santa Barbara, seem to find Thaliens' Ball an entertaining place to be. (Fulton)



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Seated in the Galleria during High Museum of Art formal opening party in October are from left, Mrs. Robert Barnett of the Atlanta Ballet, artist Comer Jennings and Richard H. Rich, chairman of Arts Alliance.

ATLANTA'S LIVING TRIBUTE

(Continued from page 61)

lections are famed throughout the Southeast) occupies 40,000 square feet on the Center's top level.

One of two fully accredited, independent, professional art schools in the Southeast, the school offers a four-year program leading to a Bachelor of Fine Arts degree; its present enrollment includes 150 degree candidates.

Studios have skylighted troughs, sliding glass doors and balconies. There are completely equipped sculpture studios and painting, drawing, photographic, graphic-design studios and also large demonstration and teaching rooms.

Besides its degree program, the Atlanta School of Art offers day and night school adult-education courses and young people's Saturday morning classes that offer a varied program.

Meanwhile, below ground, the service level has a 200-seat chamber theater for experimental production, dressing, stars' and conductor's rooms, practice rooms for individual musicians or small ensembles and a music library. Here also are lockers, stage entrance, shops, storage and trap rooms under stages containing lifts for Symphony Hall and the Alliance Theater.

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The story of how Atlanta raised \$13-million for this living tribute to the memory of those Art Association members who crashed at Orly goes back to 1961 when Ivan Allen, Jr. took over as mayor of Atlanta with one of his aims for the city creation of a home for the arts.

At the time an anonymous donor agreed to a \$4-million challenge grant for such a building . . . the rest was to be raised by bond issue. However, the bond issue failed and the building plans were lost in limbo until after the tragedy in 1962.

It was then that John Sibley, prominent attorney and former chairman of the Trust Company of Georgia, went to bat for a \$1-million fund drive for the Atlanta School of Art and asked Richard H. Rich (chairman of Rich's, Atlanta's oldest department store) to head the drive, its goal to be a memorial to those who died in the plane crash.



Atlanta's Mayor Ivan Allen Jr., left, former governor Carl Sanders and James Griffith, right, who is comptroller of Atlanta Arts Alliance Inc., chat with friends at party to open showing of French paintings.



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Second floor of the Atlanta Arts Center is devoted to museum galleries of the High Museum's Junior Activities' Center, a museum and workshop with programs and educational techniques for youngsters.

The original anonymous donor once again offered the \$4-million challenge grant and Mr. Rich and the committee set out to seek matching funds from foundations, businesses and metropolitan-area residents.

Richard Rich set up a board that represented all of Atlanta's business structure to handle the fund drive, supervise building, watch operations and deficit financing. This resulted in the present Atlanta Arts Alliance, Inc. of which Mr. Rich is chairman; Charles H. Jagels (former president and board chairman of Davison's, the Atlanta department store which, as the Davison-Paxon Company, is the Georgia division of R.H. Macy & Co.) is president.

Founding members of the Atlanta Arts Alliance are the Atlanta School of Art, the Atlanta Symphony Orchestra and the High Museum of Art; the Alliance itself built and manages the Center.

The drive was a success, netting \$3,100,000 to go with the \$4-million grant. Then came a shock: estimates of the cost of the project were almost \$13-million!

Success came when that anonymous donor came up with another \$2.5-million challenge grant. The Callaway Founda-

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tion produced \$1-million. Leading donors of the first drive were asked again and gave. Ground was broken and the building started in 1966.

It opened its giant, bronze-framed glass doors to a black-tie gala preview last Oct. 5 and to an estimated 10,000 Georgians the next day.

Highlight of the opening dedication ceremonies was French Ambassador Charles Lucet's unveiling of a rare bronze casting by Auguste Rodin, a six-foot, 7-inch heroic statue, *L'Ombre* (the Shade) . . . one of three figures that crown *The Gates of Hell*, the principal work of the sculptor's career. This was a gift to the people of Atlanta from the French government in memory of the 122 art patrons.

At the same time, an exhibition of 61 priceless paintings and drawings, conceived by Gudmund Vigtel and organized in Paris by Mlle. Adeline Cacan, curator of the Petit Palais, opened the Center's High Museum of Art. The works of art, never before assembled as a group, were on loan through Dec. 1, again in memoriam.

Sent by the French government, *The Taste of Paris* exhibit was installed by Francois Perot, assistant curator of the Petit Palais Museum, one of the nine



Joel C. Reeves, dean of Atlanta School of Art, looks over the work of a student. This four-year, degree-granting school is one of Southeastern art schools accredited by the National Association of Schools of Art.



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Paris Museums which contributed works that ranged over three centuries and included top-quality works by masters from Poussin to Picasso . . . Cezanne's famous portrait of Ambroise Vollard, Bonnard's *At Breakfast*, Daumier's *The Stamp Collector*, work by Greuze, Nat-tier and Chardin.

Atlantans are well served by the 1968-69 Atlanta Arts Alliance officers — all dedicated to the growth of the community: Mr. Rich, chairman; William R. Bowdoin, vice-chairman, administration; James V. Carmichael, vice-chairman, Atlanta School of Art; Frank M. Malone, vice-chairman, the High Museum of Art; Lucien E. Oliver, vice-chairman, Atlanta Symphony Orchestra; Joseph K. Heyman, treasurer; Charles R. Yates, secretary; Mr. Jagels, president. Aiding and abetting the board are 48 outstanding trustees, all men and women well-known for their civic and philanthropic interests.

The Atlanta Memorial Arts Center is one of America's most subtly decorated cultural centers — no crystal chandeliers, no gold trim, elegance is there but not blatant — it stresses architecture and color.

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operation with Atlanta artist Edward Ross, color completes the experiences the architecture was designed to create. To see is to believe . . . the single, dramatic burst of color at floor level in the 3-story-high Galleria . . . concentric squares of reds, purples, rusts on four giant, 31-foot-square rugs that resemble a series of hard-edge paintings — can be re-grouped or removed should an occasion demand.

Hangings of crushed velvet in deep-gold tone define twin lounge areas. The Alliance Theater curtain is a performance in itself . . . tones of platinum, silver, pewter and gold woven of thick cotton and synthetic threads appear and vanish in a random striping throughout the curtain's four panels . . . a constantly changing spectacle.

It was artist Edward Ross's idea to glaze, rather than paint the walls. By glazing, translucent layers of paint are built up so that one shines through the other. Here, the effect is heightened . . . the flutings are inset with aluminum leaf . . . the walls seemed painted with light, rather than color.

* * *

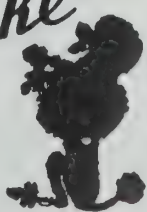
The cruelty of a day in June has been transmuted into beauty . . . and a special place where it may flourish.



Despite a drizzling rain the general public (8000 strong) came to the Atlanta Arts Center for the October open house. Successive Sundays saw record crowds, and there were many touring groups on the weekends.



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"The Jungle World of Gustavo Novoa" at New York's Wickersham Galleries drew viewers from the social world and international set. Dede Auchincloss chats with popular actor Hugh O'Brien. (Mort Kaye Studios)

NEW YORK ART — STUDY IN CONTRASTS

(Continued from page 68)

works in a totally new mood by a young Chilean artist already much appreciated for his tasteful color, easy flowing line, and bright imagination. These elements he has now combined most felicitously to bring to life a delightful jungle world of his fantasy, where highly civilized carnivores lie down with the lamb.

All are in a simple yet monumental style that pays only token obeisance to the prosaic realities of anatomy. Yet they are very real indeed, as they stare at us with the oddly pure and innocent look one encounters in great feral beasts, yet with the cold glint of emerald, topaze, or agate.

This is by no means the brooding jungle of the Douanier Rousseau. It is far nearer instead to the fantastic jungle studies of the 19th Century Austrian painter, Alois Zötl, who, like Gustavo Novoa, created his own enchanting "jungle world," blending fact and fiction. But Zötl, unlike the young Chilean painter, had never seen the prototypes of the tropical world that so fascinated him, and in that sense was freer. For the bonds of reality are strong bonds to cast aside.

Like Zötl's, Novoa's jungle denizens dwell in a world of fantastically lovely blooms and rampant foliage, of superlative decorative value. (One is not surprised to learn that the artist is present-

ly engaged in creating mural decorations for the yacht of Mr. Charles Revson, and will afterwards decorate in their entirety two private residences in Marbella, Spain).

Among Novoa's most original creations are the miniature-like portraits in which the heads of the models are symbolically appended to animal bodies suitable, according to the artist's fancy, to the personalities of the sitters: Maggi McNellis Newhouse in the semblance of a lioness, with beautiful proud mane and unquiet eyes, stalks an emerald-green jungle spangled with pale-blue lotus blooms (and palely blue also the far-off reaches of misty lake and mountains in the background; Sharon McCluskey's eyes of aquamarine glint above the lithe body of a black panther; Mrs. Vincente Minelli's small head with finely chiselled features rises proudly above the crouching form of a spotted cheetah, reposing on a bed of golden daisies.

Purely by the instinct of an artist, Novoa revived and revitalized a most ancient, and slightly morbid, tradition. The farthest-back ancestor of these delightful monsters is the ancient sphinx — or rather, one should use the lovely feminine French term of "sphinge," used for those creations of 18th Century

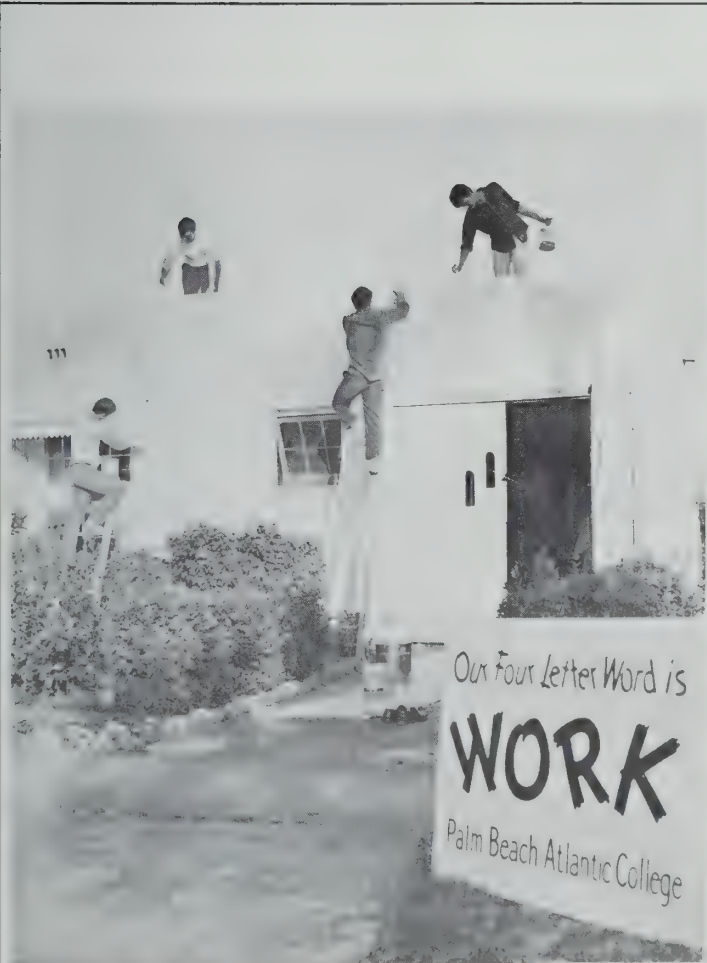


Star of show at the Museum of Modern Art, called "The Machine as Seen at the End of the Mechanical Age" was this Bugatti. Only seven of type 41-La Royale were made by this pioneer in the automobile field.

sculptors that depicted graceful women's heads and shoulders above stretched-out feline bodies. (Some with beribboned wigs and ruffled lace fichus, fluttering dainty fans in their monstrous paws!)

Gustavo Novoa's creations will be

on view this winter at the Palm Beach Galleries, on Worth Avenue in the resort. Delightful as they appear in New York, they will prove even more so in the kindred setting of Palm Beach scenery.



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Mrs. Bruno Pagliai (Merle Oberon) delivers diamond bracelet to Kingdon Gould Jr. who was highest bidder, as Symphony Ball master of ceremonies John Hechinger looks on. Mrs. Dale Miller was auctioneer.

FOR THE CAPITAL — VARIETY

(Continued from page 78)

cheon hosts to ball guests. The senator in salute to Mexico autographed his book *Decisions for a Decade* for Ambassador Margain as "a symbol of your success in the Olympiad and now the Symphony Ball."

Elaborate gowns added to the opulent ball scene. Blonde Joan (Mrs. Ted) Kennedy was in Oscar de la Renta's high-necked, gold cloth with her hair dressed in long curls. Merle Oberon wore silvery tulle richly beaded and appliqued. Her jewels were diamonds and turquoises. Anita Colby was in filmy chiffon and feathers as she danced with Portuguese Ambassador Garin. Mrs. Vanderpool's black de la Renta was in renaissance mood with ornate ruffles and gold embroidery at neckline and wrists. Titian-haired Buffie Cafritz, dancing with husband Bill, drew attention in her rich velvet gown with voluminous skirt, and golden-beaded yoke.

The dinner fare was elaborate too, with such items as Avocado Tampico, Turtle Soup al Jerez, Filete Emperador and Pina Popocatepetl. Favors were fabulous. All from the merchants of Mexico, they included art works, artifacts, recordings, confections, tequila, Castillo rum, 6-packs of Nochebuena beer and



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on and on. Ambassador Margain provided a prized book on Mexico by Fulvio Roiter.

Out-of-town guests included Palm Beachers Mr. and Mrs. Morris Gewirz and Mr. and Mrs. Harry Mills, the William Van Allens of Charlotte, N.C. and the Peter Graces of New York. Mrs. Mills was among lucky winners of the costly door prizes. Hers was a handsome, 8-piece sterling silver tea service. Mrs. George Iverson V (Mrs. Post's granddaughter) won a trip for four, not two, to Acapulco! Canadian Ambassador Ritchie drew a Volkswagen and newlywed Craig Smith, son of RCA's Carlton Smith, drove home a Renault filled with Mexican gifts.

Big feature of the evening was the auction of the golden Cartier bracelet

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set with 96 round diamonds, donated by devoted Symphony patron Marjorie Post. Mrs. Dale Miller, last year's ball chairman, subbed as auctioneer for co-chairman Mrs. Angier Biddle Duke who was detained by diplomatic duties in Denmark. Merle Oberon made the presentations. Kingdon Gould Jr., guest of his sister Edith and husband Guy Martin, was highest bidder, at \$3,200, for the precious bracelet. "It's for my beautiful wife," he said. "She has just had a birthday."

The elegant gala went on and on into the night. Who said the big ball is out? And all that gaiety and glamour netted some \$100,000 for the National Symphony.

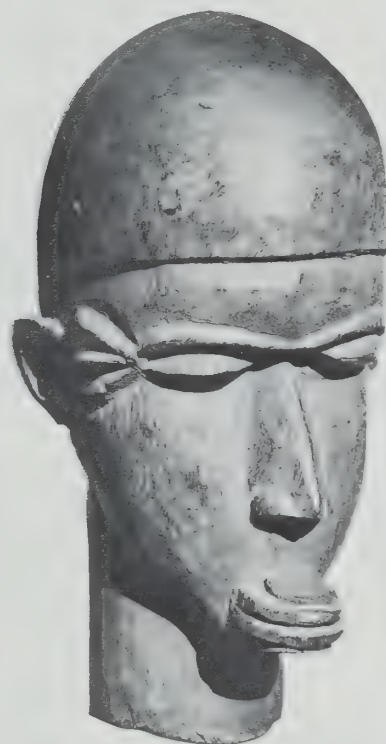
* * *

The Washington International Horse Show opened with éclat under a silver tinsel ceiling in the National Guard Armory, its insides decked with pennants, flags and equestrian insignia. In top hat, white tie and hunting pinks, an elite of horsedom, officialdom and society filled boxes draped with golden bunting.

Alice Roosevelt Longworth was a guest in interior artist Richard Ridge's box with Virginia Guest and her escort Jerry Shields, the Edward Burlings Jr. and TV's Barbara Howar.

Nearby in the Presidential Box, the evening's co-chairmen Canadian Ambassador and Madame Ritchie sat with General and Mrs. William Westmoreland and former Presidential Assistant and Mrs. Charles Horskey and others.

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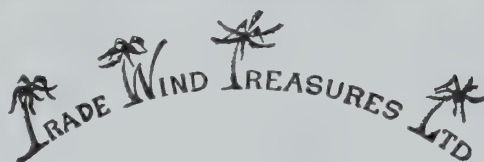
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Among guests at dinner dance in Chesapeake Bay Maritime Museum are, clockwise from left, Mrs. Adrian P. Reed, Ferdinand LaMotte, Mrs. Peter Duchin, Peter Duchin, James Kimberly and Mrs. Ingeborg Lambert.

Leading off arena events were the international jumpers, fox hounds and American cowboy quarter horses, which included Arthur Godfrey entries from his Leesburg, Va. farm. Next came an evening favorite, the world-famous musical ride of the Royal Canadian Mounted Police. Cheers and bravos rang out as the red-coated Mounties did such graceful maneuvers as the Bridal Arch and the Shanghai Cross and then their thrilling finale, a bold charge with bared swords the full length of the arena.

To the strains of the Canadian national anthem, Ambassador Ritchie proudly took the salute of the riders along with Horse Show President Austin Kiplinger and the Mounties' Inspector Lewis Pantry. Applauding from VIP boxes were Gwendolyn Cafritz in pink chiffon and diamonds, with her guests Jan and Taz Shepard and Godfrey and Lillian McHugh and Colonel Eugene Myers . . . the Italian Ambassador and Signora Ortona, guests of Potomac Hunt's Robert Walkers. U.S. Attorney and Mrs. David Bress, Kennedy Center Counsel and Mrs. Ralph Becker, Rear Admiral Walter Innis and his authoress wife Pauline, the Jac Lehrmans, the Roy St. Lewises, Mrs. Robert R. McCormick wrapped in chinchilla were among many including Mrs. Jorje Zalles who had masterminded another top gala only a few days before, the D'Oyle Carte Opera opening for the National Society of Arts and Letters.

Feminine finery included many elaborate pants suits. Virginia Guest wore pink-and-orange brocade pants with a heavily beaded jacket. Horsewoman

Rosemary Bogley was correctly elegant in black velvet pants and a hunting jacket with white stock blouse and a diamond horse-shoe pin.

One special guest came in for almost as much attention as the pants-suited ladies. Tim, a handsome red retriever with his coat brushed to a lustrous shine, was toting two large pouches of programs as he assisted his owner Mrs. Homer Heller, the program chairman.

Capping the stellar evening was the champagne reception honoring the international riders and the Canadian Mounties. Guests were received in the board room by the evening's chairman, Mrs. F. Moran McConihe, and her co-chairman, Mrs. James McSherry Wimsatt and the Canadian ambassador.

Coming in for much attention were two U.S. equestriennes, Kathy Kuzner and Carol Hoffman, just in from participating in the Olympics; famous steeplechase rider Joe Aitcheson; and John Kidel, 23-year-old, 6-ft.-6-in. grandson of the late Lord Beaverbrook and the youngest team captain in the history of British jumpers.

A gourmet buffet was set on long, elaborately decorated tables and there was music for dancing. Swinging to the Devron beat were such Beautiful People as the Arthur Gardners, the Newton Steers Jr. (Nina Auchincloss), the Tyler Abells, Leo Bernstein and Mary McClure, et al.

* * *

Maritime art brought Eastern Seaboard socialites by yacht, plane and motor to Maryland's Eastern Shore for a special happening. Over 200 guests dined



Captain of British team, John Kidd, chats with Mrs. Margaret Olmstead at the International Horse Show.

elegantly, viewed art works and danced to the music of Peter Duchin. The Chesapeake Bay Maritime Museum in St. Michael's-on-the-Bay was the setting.

Former Maryland Governor and Mrs. J. Millard Tawes headed hosts, with Mrs. W. Alton Jones and Mrs. Peter S. Thompson heading dinner plans.

During the cocktail hour, guests enjoyed a raw bar of choice seafoods as they toured the museum rooms and grounds. They viewed such maritime gems as the *J. J. Leonard*, last of the round-bottom oyster sloops and *Hooper's Straight Lighthouse*. They saw duck decoys, textiles and pottery and a prized collection of Feuchter bay-craft prints.

Dining and dancing were in a tented setting of hurricane lamps, signal flags and maritime paintings, with a spectacular view of the harbor where the illuminated yachts of guests were anchored.

U. S. Rep. Rogers C. B. Morton extended welcome to dinner guests who included the Ambassador of France and Madame Lucet who came with the Gerard C. Smiths of Washington, the Roger Firestones, the Ferdinand La Motts III and IV, the du Ponts in number including the Reynolds and Felix du Ponts and Mrs. Richard du Pont. Former Maryland Senator and Mrs. Daniel Brewster and U.S. Arms Control Chief and Mrs. William Foster were among guests.

They dined on a superb Shore menu including Maryland clam chowder, roasted breast of Maryland chicken with country ham and truffle sauce and scalloped cantaloupe with fresh fruits and ices.

Then it was dancing to the fashionable Duchin rhythms, full steam ahead, far into the night.

UPCOMING.....The Heart Valentine Fashion Luncheon, Feb. 14, at the Sheraton-Park with Mrs. Felthan Watson heading the romantic plans.

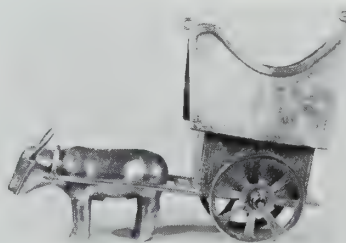
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JAFFA Led To Palm Beach



Standing in front of a brilliant Kisling, the Jean Tiroches welcome Palm Beachers to their new gallery. Their first gallery is in Jaffa on the Mediterranean, now known as the Montmartre of Israel. (Mort Kaye)

By JOHN GANDER

With the opening of the Jean Tiroche gallery in the Poinciana Plaza a new note has been struck in the symphony of sound already emanating from the Palm Beach art fraternity.

The Jean Tiroche gallery is interested in painters who have a lasting place in the history of art.

Jean Tiroche sees his role that of uncovering the good artists who sit humbly in the shadow of more famous contemporaries. He is well qualified for the job. And he has able support in his wise and loving wife Simone and his knowledgeable and eloquent gallery manager Josh Kligerman.

Jean's art roots are in Paris. His fa-

ther had a gallery there and Jean opened another during his early years studying painting at the Louvre. In 1948 the Tiroche family moved to Israel and became citizens. They made a successful business in antiques on the main street of Tel Aviv but yearned for a contrast to the busy life of the city.

One day they visited Jaffa — the Arabic name for the ancient Palestinian port of Joppa — from where it is said the biblical Jonah set out before his famous encounter with the whale. It is a place of extreme beauty, both natural and architectural, overlooking the Mediterranean and a whole ocean of history.

Jean and Simone decided this was to

be their haven from the bustling world. In this ancient cradle of civilization, they would start an art center.

"We bought a beautiful and very old Arab building overlooking the sea," Mme Tiroche related, "and started up the first art gallery in Israel. People said we were mad leaving a good business in Tel Aviv. But we fell in love with the mystery and beauty of Jaffa."

Their friends also told them how foolhardy they were to open such an unlikely thing as an art gallery. It was untried and doomed to failure.

"We opened in the evenings," said Mme Tiroche, "because people were busy in their work during the day. In the evenings after dinner they have more time to see and discuss art."

Jaffa is now the Montmartre of Israel.

"... his art roots are in Paris ..."

If beauty led the Tiroche family to Jaffa, it also led them to Palm Beach: the natural beauty of the lake and intra-coastal waters, the palm-lined coastline and the clear air. "This is also art," quipped Mme. Tiroche. But apart from the natural art of Palm Beach the Tiroches feel some of America's most astute collectors come to Palm Beach. Collectors of serious art, they would say. "Art with real history to it," adds Josh Kligerman. For Jean and Simone and Josh are all passionately interested in the continuity and development of art — and their interest is evident in everything they have in the gallery, in the way they walk about individual painters, the way they discuss the theory, meaning and philosophy of art.

Inside Galerie Tiroche are the works of some of the men who helped shape the history of art. They are unrecognized by the uninitiated but well known to cognoscenti and fascinating to the student of art and the wise collector.

Paul Serusier (1863-1927) is the French artist, whose friendship with Bonnard, Vuillard, Roussel and others was the origin of the Nabi movement. His work, sometimes overweighted with theory, is considered an indispensable link in the chain of modern painting. He has a charming little painting of Pont-Aven, the town in Brittany frequented around 1873 by a group of artists led by Gauguin, which gave its name to the school of painting created around him.



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This spacious corridor at Galerie Tiroche connects four separate galleries. Corridor will be devoted to master drawings by such artists as Vlaminck, Malliol and Fougita as well as paintings. (Mort Kaye)


Gauguin said of Pont-Aven, "When my clogs strike this granite ground I hear the low, dull, powerful sound that I seek in my painting."

Henri-Edmond Cross (1856-1910), who changed his name from Delacroix to stand on his own feet, shows in several paintings how he was influenced by Seurat.

The Bulgarian Pascin, who changed his name from Pincas and became an American citizen, has some uncharacteristic landscapes of Cuba and Tunisia as well as the sensitive nude, one of the prides of the gallery, for which style he is best known. But success came too late for him, for on the opening day of a Paris exhibition Pascin hanged himself.

There are rare examples of Pointillist paintings by Maximilien Luce (1858-1941) who in his younger days pitted his skill against Monet and Renoir and later Gauguin, and forsaking Pointillism eventually found his space between Pissarro and Bonnard. And works by Andre Lhote, the painter-critic who exercised a lasting influence on a generation of painters; Jankel Adler, in whose work can be seen fragmented ideas later used by such artists as Henry Moore and the humanist painter Francis Bacon. Works also by Le Bourg; Andre Mauret; Rous-

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sel; Mary Cassatt, the American artist who followed Manet and Monet; Guillaumin and Petit-John.

There are also the great masters. A bronze god by Gauguin. Roualt's painting of two clerks from his "Miserare" commissioned by Picasso's champion, the dealer Vollard. Chagall's interior of a synagogue painted for Lissitzky showing Jewish peasants who were hunch-backed, says Josh, because reading and study was their only form of release from life's miseries.

"... and a whole ocean of history"

Tucked in, as it is, beside the Playhouse and the banqueting rooms of the Palm Beach Towers, the new Jean Tiroche gallery appropriately overlooks an expanse of water.

When you visit it you might hear what Gauguin heard when he visited Pont-Aven — the low and powerful sound of quality.



Seen in new Galerie Tiroche, which is situated on Lake Worth in Palm Beach, are director of gallery Josh Kligerman with his wife. The attractive building is adjacent to Royal Poinciana Playhouse. (Mort Kaye)

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- 3 - Ukrainian Bandurist Chorus
- 4 - Xavier Cugat Show
- 5 - Basketball: Miami vs. N.Y. Nets
- 7 - Travel Film - "Ireland"
- 10 - N.Y. Philharmonic, Leonard Bernstein
- 11 - Civic Music, Adolph Zukerman (Sold out)
- 12 - 13 Up With People
- 14 - 15 Man of La Mancha
- 16 - 17 Royal Lippizan Stallions
- 19 - Basketball: Miami vs. Ky. Colonels
- 20 - Travel Film - "Everglades"
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- 22 - Policemen's Ball
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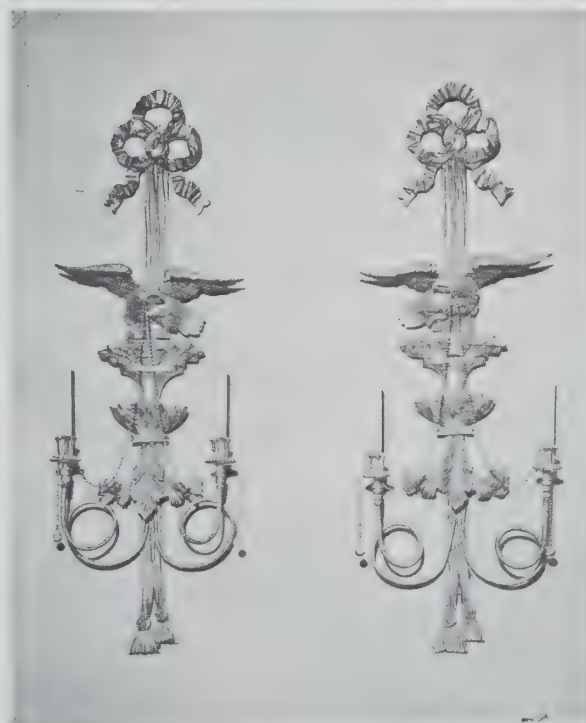
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The George Schraffts left, welcome Mr. and Mrs. Eric Javits to a holiday party at their home. (Mort Kaye)



Mr. and Mrs. Barend Van Gerbig arrive at annual New Year's Eve Coconuts party at Ta-boo. (Davidoff)



Senior "Coconut," Chris Dunhpy, left, chats with Thomas Shevlin at Coconuts party. (Bob Davidoff)





John Cassidy, left, new Port Commissioner, talks to outgoing Palm Beach commissioner Mark Langham.



Resorters Peter Pulitzer, Mrs. Walter Van Durand and Mrs. Pulitzer (Lilly) at right, were among group of holiday party-goers to drop in at Trude Heller's, a popular Palm Beach night spot. (Bob Davidoff)



Mr. and Mrs. Joseph Lauder were among the guests of the "Coconuts" at the New Year's Eve party. (Mort Kaye)

Palm Beach in Pictures



John D. MacArthur, left, greets Dick Pope of Cypress Gardens. The occasion was Governor Claude Kirk's reception held at Celebrity Room. One of MacArthur enterprises is P.G.A. National Golf Course. (Kaye)



The George Hepworths host a "keel-laying" party at Rybovich boat yard for new Yacht *Unimas*. (Davidoff)



Mrs. Joseph Tankoos and Milton "Doc" Holden, Croquet Club president, practice on Colony Hotel grounds for tournament. Their jauntily well-dressed friends are fiber glass sculptures from P. B. Galleries. (Blakeney)



Mr. and Mrs. Jack Parr chat with Donald Paton, manager of P.B. Towers Hotel where they stayed when in Palm Beach. Parrs were in Florida to inspect the three lions they gave to Lion Country Safari. (Kaye)



Mr. and Mrs. Livingston L. Biddle II visit the Wally Findlay Galleries for opening show. (Morgan photo)



Governor and Mrs. Claude R. Kirk Jr. leave Bethesda-by-the-Sea Church after the christening of their daughter, Claudia. Kirks, who have many friends in Palm Beach, stay at historic "Duck's Nest." (Davidoff)



Archie Peck, left, and T. Bedford Davie play in the recent croquet tournament at Colony Hotel. (Kaye)



Anthony Quinn chats with Miranda Zaphiropoulou at party given by Greek Consul Gen. A. Petropoulos. At center is one of Quinn's daughters.

Valentines, Bachelors

By MARGARET CARROLL

Chicago's favorite Valentines this year are the star of last year's Presbyterian-St. Luke's fashion show finale and the fellow she finally said yes to.

Lawrie Bowes and Ed Weed became engaged just before the 1968 Bachelors' and Benedicts' Ball, set their wedding date at Feb. 1 in St. James Chapel of Quigley Seminary.

Shannon Rogers of Jerry Silverman has designed Lawrie's wedding gown. Shannon's the fellow who conjured up those fantastic clothes for Couture, Ltd.'s smashing red-white-and-blue finale in last year's Pres.-St. Luke's fashion show. The costume Lawrie (who works for Couture, by the way) wore was a

blue mini-dress over a white-feather-skirted sheath over a red-feather, floor-length cape.

Danny McMahon, Couture's superMcMahon, went to New York with Lawrie and her mother for a one-day buying trip and to order the gown. For Mrs. Bowes, traveling with Danny thru New York's 7th Avenue district was more fun than a journey abroad.

Lawrie was one of the 10 young women who stood in the receiving line at the 1968 Bachelors' and Benedicts' Ball in the Drake Hotel. (The gentlemen on the ball committee prefer to remain anonymous, invite pretty girls to stand in their stead.) One of her bridesmaids,



Archbishop John A. Cody
and Dr. Christian Barnard
chat with Miss Michele
Bonniwell at Stritch
Medical School awards dinner
at the Conrad Hilton.

and the Bensingers

Mrs. Edward Dorr, stood next to her, and her matron-of-honor, Mrs. J. Barry Weed, was among those admiring her pear-shaped diamond.

The B & B is one of those secret-committee subscription dances that everyone pines to attend. This one comes post-Cotillion and pre-Twelfth Night Masque in the progression of a social Chicagoan.

Brooks McCormick Jr., wore his peace medallion with his white tie and tails. He and his friend Louise Ingersoll were full of news that night about their new venture, the October Gallery, a place to buy prints. Louise and Brooks feel that young people will flock to their

gallery to buy prints of the great originals they can't afford yet.

Capt. and Mrs. Joseph Arnold (she's Mary Sethness) were at the B and B. They'd come home from California for Thanksgiving to spend a few days with their families before Joe was shipped back to Vietnam. He's a West Point grad, so he doesn't rate just one tour of duty out there.

* * *

The B. Edward Bensingers celebrated their 40th wedding anniversary with a bash just before Thanksgiving. Mr. B. had the foresight to employ Ruby Newman's band for the occasion. Friends of

(Continued on page 126)

Attractive mold
is of chicken livers
with wine and herbs,
garnished with
anchovies and radishes.



By LOWIS CARLTON

Cocktail Fun Food

Every successful hostess is always on the watch for tasty little tidbits to complement the liquid refreshments and brighten up her cocktail parties. It's true that no one really comes to cocktails for canapes. They come for interesting company and a drink or two; the canapes are incidental. But they are important. Even a sparkling event can be marred by the memory of an elegant-looking assortment of canapes that actually taste like gluey goo on soggy crackers.

Every one who has encountered the well-decorated, extra-fancy canapes served at many social functions can appreciate Frank Lloyd Wright's comment about such food: "It is bad enough to have to look at modern art without having to eat it."

This leads to one infallible rule for the knowledgeable hostess: Always taste-test party food before making a final decision about the menu.

Once she is certain that the food not only looks pretty but tastes good, the hostess can then check off these items:

(1) Is the cocktail tidbit hard to eat or too big? It should be small enough to disappear with a couple of bites. (2) Is there going to be enough for everyone? The usual plan is to allow four canapes per person. For a party of 50 or more, four to six varieties are recommended, including a couple of hot appetizers.

For a smaller party, the most popular choice is the dip, served in an attractive bowl and surrounded by tiny toast wedges or crisp crackers. One dip and one spread will suffice at the small party—perhaps dip made with cheese, such as our Curried Olive Cheese Dip; the other a pate such as our marvelously wine-y Chicken Liver Pate. The beauty of both, of course, is that they may be prepared ahead.

In these days of dieting, party-goers greet with glee a big bowl of fresh, crisp vegetables on ice — such crunchy good things as raw cauliflower, carrot sticks, celery spears, whole cooked baby beets and tiny pink radishes. The perfect partners, too, for hot chicken-filled turnovers or cocktail sandwiches. Or use



Sherried Cheese Tower is made with American, bleu and cream cheese, crowned with parslied cream cheese balls. It is shown with goblets of port and quinine water.



Hearty enough for lunch is this cocktail fare. Surrounding a bowl of crisp fresh vegetables and eggs are warm, delicious Olive Cheese Turnovers. They may be made in advance, as they bake very quickly.

the vegetables as a colorful — and edible — garnish for a huge bowl of wickedly rich sour cream sprinkled with chives. Simple, but wonderful! And remember that the vegetables must be washed then iced.

Serve caviar, of course. You may take it "neat," as the true gourmet does, spread on the extremely thin buttered black bread which the French call tartine. For the purist, no other flavor should intrude on the peculiarly sweet and pungent, slightly salty and pleasantly fishy fragrance of caviar. Only the sturgeon yields real caviar — the greatest delicacy in the world of good food. So-called "red caviar" is salmon eggs; and the processed caviar which comes from catfish, whitefish, shad or mullet has been artificially dyed.

Choose your taste preference—but be aware of just what you are choosing. Because caviar tins list a variety of names, it is helpful to know that beluga means large-sized egg grains; ossiotra describes caviar from a sturgeon of not more than 700 pounds; sevruga, from a fish of about 200 pounds; and sterlet means tiny eggs from a small fish. An "O" indicates black caviar is inside the tin; "OO," medium black; "OOO" fine gray.

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Fresh caviar includes only the cleaned, sieved fresh eggs packed in seasoning brine, then into kegs, then into cans. Pressed caviar may include premature eggs or some damaged during sieving. It is not so attractive, so it is cheaper, but many gourmets actually prefer the pressed caviar because it is less salty and has an interesting consistency.

Many caviar-lovers break with the purists to mix their caviar with mayonnaise, hard-cooked egg yolks and season-

“... such crunchy good things ...”

ings, then use this to stuff the egg whites, Or the eggs may be stuffed with the caviar, simply seasoned with lemon and onion juices, garnished with grated yolks. To make Caviar Butter, mix ¼ cup creamed butter with 2 teaspoons caviar, ¼ teaspoon grated onion, and a few drops of lemon juice — then use as a canape spread.

As for the little hot, meltingly good

canapes that disappear almost as soon as they pass through the crowd, these, too, can be prepared ahead. Some clever hostesses whip them up using refrigerated pastry dough or a pastry mix. Baked in tiny tart tins and filled with such scrumptious stuff as minced clams or curried lobster or chicken and mushrooms in a tangy wine sauce, the tarts are filled as the party starts then popped into the oven when the time is right, to be heated and served.

Refrigerated dough makes marvelous little cocktail turnovers that can be filled with various mixtures—fish, fowl or meat—dusted with crimson paprika and refrigerated until ready to bake.

A blend of careful planning (not neglecting taste-testing!) and unobtrusive serving results in the ultimate — the perfect cocktail party.

One Washington embassy noted for its large and highly successful cocktail parties makes it a rule to have the drinks mixed in the pantry then served on trays by waiters. And to minimize the chance of having an interesting conversation interrupted, the canapes are not served at all, but simply placed around the room on handy tables so that guests can help themselves.

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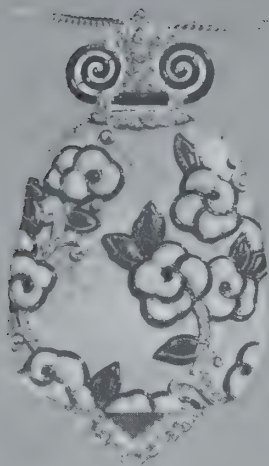
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that cocktail fun food must look good and taste better. They are so good that we believe you will want to repeat some of them as appetizers, to add sparkle to dinner menus.

SHERRIED CHEESE TOWER

½ pound grated American cheese; ¼ pound crumbled bleu cheese; 1 3-oz. package cream cheese; ½ cup sherry or port wine; ½ teaspoon Worcestershire sauce; ½ teaspoon paprika; salt and onion salt to taste; dash of garlic powder; dash of cayenne.

Have cheeses at room temperature. In a bowl, blend all cheeses well with a fork. Gradually beat in wine; add seasonings. Beat with electric beater or in blender, until mixture is smooth and creamy. Pack into lightly oiled fancy mold, if desired. Store, covered, in refrigerator. Makes 2½ cups.

GARNISH: Using 3-oz. package of cream cheese, form about six small balls of cheese. Roll in chopped parsley, dried dill, toasted sesame seed or paprika. Pile balls atop cheese tower.

CHICKEN LIVER PATE

1 pound chicken livers; ½ cup sauterne or other white dinner wine; ¾ cup chicken broth; 1 sprig parsley; 1 tablespoon instant minced onion OR ¼ cup finely chopped raw onion; ¼ teaspoon

ginger; 1 tablespoon soy sauce; ½ cup soft butter; ¾ teaspoon salt; ¼ teaspoon dry mustard; 1 tablespoon brandy; anchovy fillets and sliced radishes.

Simmer chicken livers with wine, broth, parsley, onion, ginger and soy sauce until tender; cool in small amount of the remaining liquid, then drain. Put the livers through fine blade of food chopper or press through sieve and mash

*“ . . . serve caviar,
of course . . . ”*

until smooth. Blend with butter, salt, mustard and brandy. Add a little of the cooking liquid if a softer mixture is desired. Refrigerate in a covered container 24 hours before using, to blend flavors. Garnish with anchovy fillets and sliced radishes.

OLIVE CHEESE TURNOVERS

1½ cups sifted flour; ½ teaspoon salt; good dash of cayenne pepper; ¾ cup grated Parmesan cheese; ½ cup butter; ¼ cup water; olive filling.

Resift flour with salt and cayenne

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pepper. Stir in cheese. Add butter; cut in as for pastry. Gradually sprinkle with water, mixing to make stiff dough.

Shape into 1-inch balls; roll each to thin 4-inch circle. Place spoonful of filling on one half; moisten edges; fold pastry over filling. Pinch edges together and prick tops. Place on ungreased baking sheet. Bake in 400 deg. F. oven 10 minutes. Serve warm. Makes 24.

Olive Filling: Blend together 1½ cups grated sharp American cheese, 2 4½-oz. cans chopped ripe olives and ¼ cup mayonnaise.

CURRIED OLIVE CHEESE DIP

1 cup cottage cheese; 2 tablespoons finely chopped onion; 1 cup finely chopped ripe canned olives; 1 tablespoon lemon juice; ½ teaspoon curry powder; salt and pepper; dash of liquid red pepper seasoning.

Combine all ingredients and mix well. Serve with assortment of fresh vegetables: cauliflower rosettes; radishes; cherry tomatoes; green onions; cucumber spears; green pepper rings; celery sticks; carrot sticks; mushroom caps and a bowl of crisp potato chips. Makes 1½ cups.

JELLIED AVOCADO CUBES

1 medium avocado; ½ pound butter, slightly softened; ½ envelope plain gelatin; 2 tablespoons table cream; 2 tablespoons boiling water; 2 tablespoons lemon juice; 1 tablespoon finely chopped onion; salt and white pepper to taste.

Mash or sieve avocado; add soft butter or margarine and blend well. Soften gelatin in cream; dissolve in boiling water. Combine gelatin and avocado

“add sparkle to dinner menus”

mixture, adding onion, salt and pepper. Turn into shallow square pan and spread out smoothly to about ½-inch depth. Cover and chill well. Cut into small squares and serve with cocktail picks. Makes about 30 appetizers.

CREOLE CRABMEAT CANAPES

½ cup cream cheese; ⅓ cup sour cream; ½ teaspoon curry powder; 1 tablespoon capers; 1 tablespoon chopped chives; 1 tablespoon white dry wine; salt and pepper to taste; 1 cup crab meat.

Combine cream cheese and sour cream until well blended. Add all ingredients except crab meat. Mince crab meat very finely. Combine and blend all ingredients. Use as a spread for crackers or toast triangles. Makes 2 cups.



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WEST COAST WHIRL (Continued from page 88)

Huntington (also of Pasadena and the family responsible for the famous Huntington Estate and Museum).

Guests dined to the music of strolling musicians (and the "tune" of \$500 a couple, which is helping to defray the expenses of the opera season).

Following dinner there was dancing in the lounge, overlooking the beautiful fountains that surround the center and the breathtaking panoramic view, where on a clear night, sans fog, one "can see forever!"

The party honored the cast of the New York City Opera Company and general director, maestro Julius Rudel, who conducted the opening night performance.

The Cardinal's Community Dinner held at the Century Plaza Hotel's California Room was one of the most lavish and beautiful charity affairs ever held on the West Coast. Modeled after the Alfred E. Smith Memorial Dinners in New York, originated by the late Francis Cardinal Spellman, 1,500 clergymen, social and civic leaders attended.

The dinner, a \$250-to-\$1,000-per-plate event to raise funds for the Santa Marta Maternity Clinic in East Los An-

geles had a special attraction: President Richard M. Nixon (then President-elect) was guest of honor.

Amidst garlands and epergnes of abundant harvest fruits, tropical birds of paradise and stately tapers, guests dined in a formal splendor seldom seen today.

On the three-tiered dais sat such honored guests as His Eminence, James Francis Cardinal McIntyre, President

"... exotic theme of the opera ..."

Nixon, His Eminence Patrick Cardinal O'Boyle, Secretary of Health, Education and Welfare Robert H. Finch (who at that time was Lt. Governor of California), Miss Tricia Nixon, Leonard Firestone, Hernando Courtright, Fritz Burns and Asa V. Call. Also seated on the dais were archbishops and bishops.

A trifle inconsistent to all of this seemed the music and entertainment. Stan Kenton and his orchestra played, but there was no dancing, and there was singer Vic Damone.



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David J. Mahoney, dinner chairman (president of Norton Simon, Inc.), before introducing the speakers, announced that the banquet was an outstanding success with over \$3 1-2 million pledged, including a \$2 1-2 million-dollar donation by Daniel J. Donahue.

It was significant that President Nixon's first speech at a public affair since his election was in his home state, California. Although he was greeted with a ceremony given the chief executive, the President said he did not wish to speak as a person in an exalted position, but as "one born in this state who only hopes he will be worthy of the people from whom he came."

Our state has another great American who has for many years devotedly championed Richard Nixon . . . his close friend Walter Knott (Knott's Berry Farm), so dedicated to the cause of free enterprise that he invests his energies and his great fortune to furthering the "voluntary way."

It was through Mr. and Mrs. Knott that we had the tremendous privilege of meeting the Nixons and becoming a friend of his dear late mother. She stoically witnessed his defeats. How sad she did not live to see her son's great victory.



Bob Hope was guest of honor at the International WAIF Ball at the Beverly-Hilton. At left is Mrs. Milton Citron, president of Los Angeles chapter, and at right is Mrs. William Moore, ball chairman. (Fulton)

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The Illinois Sesquicentennial climaxed its year-long celebration with a gala black tie dinner-dance at the Hilton. At left in the receiving line are former Governor William G. Stratton and his wife.

VALENTINES, BACHELORS

(Continued from page 117)

the couple gave them ruby-ed gifts . . . Mrs. H. Stanley Wanzer, for instance, ran around town looking for matching "ruby" peace medallions. The Bensingers wore the medallions to the party and introduced Marion Wanzer as the imaginative donor.

Members of the Alliance Francaise have had to face a sad reality. Their fond patron Roger McCormick passed away. The Alliance has established a scholarship fund in Roger's memory . . .

Helen Hayes, queen of the American theater, graced Chicago's stage for a few weeks, appearing in the APA repertory production of *The Show Off*. Mr. and Mrs. Alfred Lunt were among those in the audience opening night . . .

The Illinois Sesquicentennial Commission's Chicago committee climaxed the year's activities with a gala ball in the Conrad Hilton. The William G. Strattons stood in the receiving line with Judge Otto Kerner and retiring Gov. and Mrs. Sam Shapiro. Then-Gov.-elect and Mrs. Richard Ogilvie couldn't attend the party because they were attending the governors' conference in Palm Springs, Cal.

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Mrs. John F. Cuneo welcomes Zsa Zsa Gabor, guest of honor, to a fund-raising party for Cuneo hospital.

shared their table with the J. Harris Wards, the Milton Thompsons and Mrs. Victor Reynolds. Mr. Pirie announced during dinner that Carson, Pirie, Scott and Co. was donating 15 miniature rooms to the Illinois State Museum in Springfield. The rooms, designed by Eugene Kupjack, had toured Carson's stores throughout the year.

Mrs. Maurice P. Geraghty, one of Sesqui's hardest workers, helped run this party, too. Helen Geraghty was chairman of the arts council for the state's year-long birthday party.

The night of the Sesqui party was a busy one around town. The Lighthouse for the Blind was sponsoring its annual Snow Ball in the Bismarck . . . Lawrie Bowes' crowd was whooping it up at an Arabian Nights party in the Saddle and Cycle Club . . . the older crowd was dancing in the Casino at the Friday night supper dance, and the Greek consul-general was holding a party in his apartment for actor Anthony Quinn, in town for on-location filming.

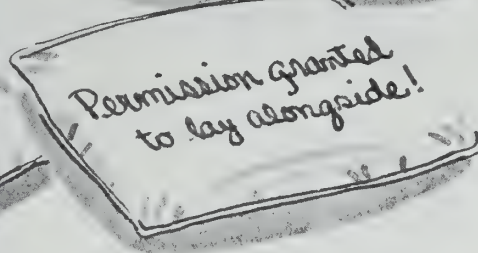
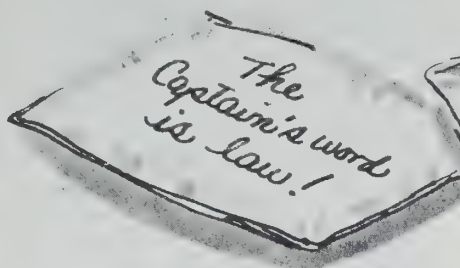
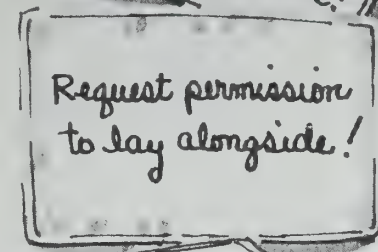
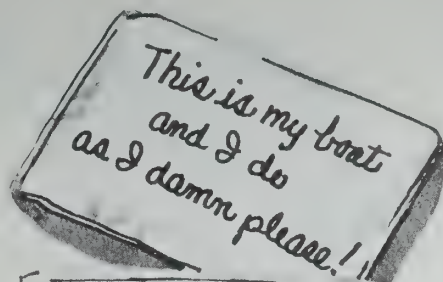
With the Christmas season upon us, nobody has time to shop. The debutantes are practicing the waltz and their fathers are practicing the Funky Broadway (that's a dance, old folk.) The junior set in Chicago gets in on the formal partying during the holidays, too. The Fortnightly dances and the Committee dance for high-school students, the Junior Assembly in town and country, the Henrotin Holiday Ball for college freshmen.

By the time you read this, Mrs. Homer Hargrave and Mrs. Rockefeller Prentice should have started their 'round-the-world journey. Colleen Hargrave should be able to go thru the customs routine with her eyes closed by now. She returned from a European holiday just before departing on the world tour. A great way to start the new year in any language!

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THIS BEAUTY BUSINESS

(Continued from page 28)

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* * *

Estee Lauder comes up with a new
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 and the jeweler's art is her Golden
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The case is a little pat of gold inter-
 meshed with silver. Inside a fine beveled
 mirror is fitted in the lid opposite a
 minute, downy puff. The case is small
 enough to be at ease in the little bag of
 the most elegant worldling, but large
 enough to hold a reassuring pressing of
 Estee Lauder powder in such nuances as
 Honey Glow, French Porcelain, Trans-
 parent and Sunburnt. It also comes spe-
 cially fitted to carry loose powder.

Another version of this elegant de-
 sign is Estee Lauder's petite Golden
 Weave Mirror, a slender circlet with a
 tiny fingertip handle, backed in the
 same woven pattern. Although Estee
 Lauder had the mirror especially de-
 signed to reflect a woman's entire face,
 it is small enough to tuck into a tiny
 cache .

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EXOTICISM: THE CONSEQUENCES

(Continued from page 52)

seen in an era which offers good design to a wider spectrum of women than ever before. Valentino finds his elegant designs copied frequently. Designers such as Norrell see themselves mimicked. Last year Norrell unveiled the shirtwaist look and this year the shirtwaist is everywhere, at all price levels. The present situation must be enjoyed now because it simply cannot last much longer.

Human labor has become increasingly expensive and man as designer, as

creator, may well price himself out of fashion. In the great age of the machine, the exquisite attention which past craftsmen paid to even the smallest details is rare, because it comes dear. It is not difficult to imagine designs of the future, selected from several basic components, which will be put together by a computer. The computer would then, no doubt, direct other machines, to cut, sew, and finish the garment.

We are, you see, at a danger point. Good design may only be rescued by those who continue to demand it.



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JOY IS A JOY

(Continued from page 46)

weighty one of many opera stars. "I can lose five pounds during a single performance. So I must guard my strength. When I'm on the road I eat a large steak dinner at four o'clock, and I get a lot of sleep. And my days are mostly 'silent.'"

Her acting ability, like her voice, covers a wide range. Among her roles are *Lucretia*, *Cherubino* in *Marriage of Figaro*, *Suzuki* in *Madame Butterfly* . . . and *Hansel* in *Hansel and Gretel*. She is not overly fond of the "trouser" roles such as *Hansel*, but "some are traditional for mezzo-sopranos."

She's quick to learn. While not conversationally fluent in all, she sings in French, Italian and German. "It's more or less

*“. . . demands of a
meteoric career . . .”*

a matter of mimicking the sound of words . . . when I was little, my mother always said she knew with whom I'd been playing. I talked and acted like my playmate."

Her life outside her work belongs exclusively to her family. She takes an active interest in Rob's work, the research and treatment of emotionally disturbed adults and children.

"We always have so much to talk about when I come home. Life is never dull," says Joy . . .

With which, the opera star, the doctor, and the small-fry hop onto their bikes for a fast spin around the block.

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THE GOP'S LOUISE GORE

(Continued from page 83)

tor of Care-Medico she helped establish hospitals in underdeveloped countries.

She is also a director of the International Rescue Committee, which has relocated and rehabilitated thousands of political refugees over the years. She has worked with Dr. John Harry King and his International Eye Bank.

In 1965, Louise lived through a terrible automobile accident that killed a

*“ simply handed
her the key ”*

companion. Her skull fractured, jaw, both arms and a leg broken, for two weeks she lay near death. But, because before the accident she had made up her mind to campaign for state senator, by sheer force of will she was up and on the campaign trail within a month.

Such stamina and courage should serve Louise Gore well keeping a lead as hostess — to say nothing of surviving in the mostly masculine melee of politics.



The serene drawing room at Ridout House in Annapolis contains much of the original furniture Louise Gore likes to point out when entertaining. George and Martha Washington were often guests here. (Gould)

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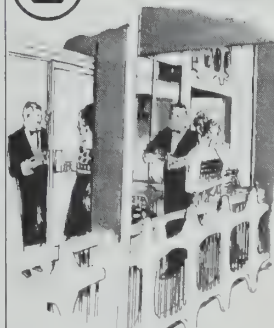
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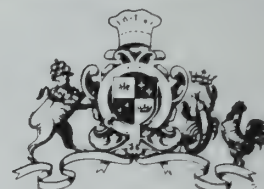
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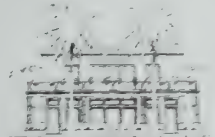
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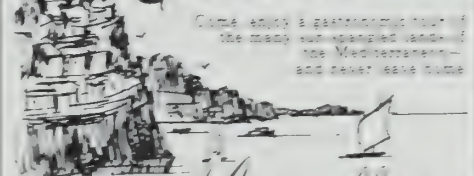
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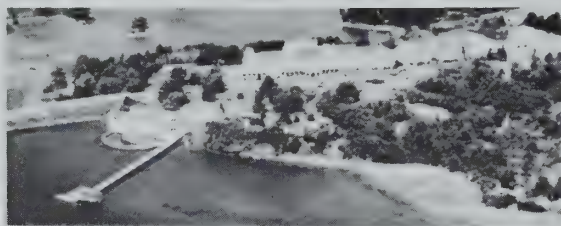
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Mrs. Carleton Dodge, left, president of the Civic Opera of the Palm Beaches chats with well-known art collector Mrs. Owen Cheatham. (Bob Davidoff)

GRAND OPERA IN PALMLAND

(Continued from page 42)

Lucia di Lammermoor is a difficult opera to perform; the top role of Lucia is especially demanding. The choice of Roberta Peters for the part makes success of the coming venture a foregone conclusion. The role demands perfection and in the present operatic era the words "Peters" and "perfection" are synonymous. Lovely, petite Miss Peters, unlike the prima donnas of a former age, is dainty, delightful to look at, besides being the possessor of a glorious voice.

The history of the Civic Opera of the Palm Beaches goes back more than seven years to the summer of 1961, when a group of opera enthusiasts came together to see what could be done about forming an operatic organization in the local area.

Led by Mrs. Isabel Chatfield, a former protege of the immortal Mary Garden, the group, consisting of Mrs. Chatfield, Rosita Franks, Charlotte Miller, Princess Obolensky, Octavia Gould, Alberta Grant and Thelma Miller, met at the home of Mr. and Mrs. Willaford Leach to form the first grand opera company in Palm Beach County.

These few music lovers were the founders and signers of the charter of incorporation, which was drawn up by Attorney James Nemec of Palm Beach. Strangely enough, the first contribution to establish a fund for the expenses of the new organization was received from a New Yorker, Alice Tully, herself a concert singer and prominent artist.

The coming opera, *La Traviata*, is a repeat of the first opera performed by the newly-formed group. The hall used for the original presentation was the Palm Beach High School auditorium which holds a capacity audience of 1,200 persons. Maestro Csonka conducted the chorus and 26-piece orchestra.

Mrs. Chatfield, formerly of the Paris Opera Comique was the artistic director for the first five years of the organiza-



James DeBlasis of the New York Metropolitan Opera will be on hand as stage director for the performance of *Lucia* at West Palm Beach Auditorium Feb. 28

tion's life. Erick Santamaria, a director of the Miami Opera Guild and the Montreal Opera Company, acted as the stage director for the company, and Winifred Young was the choral director for the first four opera productions.

The Civic Opera Company has produced eight complete operas to date. The repeat of *La Traviata* will make the ninth since its founding. Besides the grand operas, the group has presented in costume a Mozart festival, a Puccini concert, two Shakespearean festivals narrated by well-known lecturer of Palm Beach Junior College Watson Duncan and an international fiesta. In November, 1967, a Concert of Opera Gems, which featured ensemble arias — duos, trios, quintets, sextets — from the operas of Wagner, Strauss, Donizetti, Verdi and other great composers, was performed before an enthusiastic, overflow audience at the Flagler Museum, Palm Beach. It was through the courtesy of Grant R. Bedford, former executive director of the museum and the museum trustees that the concert hall was made available.

Ways and means of raising funds to keep the opera organization rolling were dreamed up by members of the committee. These included such diversified affairs as a Hawaiian buffet and a fashion show featuring Lilly Pulitzer creations modeled by ladies of the Opera Guild.

The artists of the Civic Opera showed their managerial talents by hiring the vessel *Paddlewheel Queen* for showboat cruises on several occasions, entertaining the passengers with light operatic favorites.

As is the case in most culture-minded communities, the opera company received complete promotion support from all news media — newspapers, television and radio stations. A group of citizens known as "Friends of Civic Opera" held various coffees and teas in their private homes to help swell the fund for the project.

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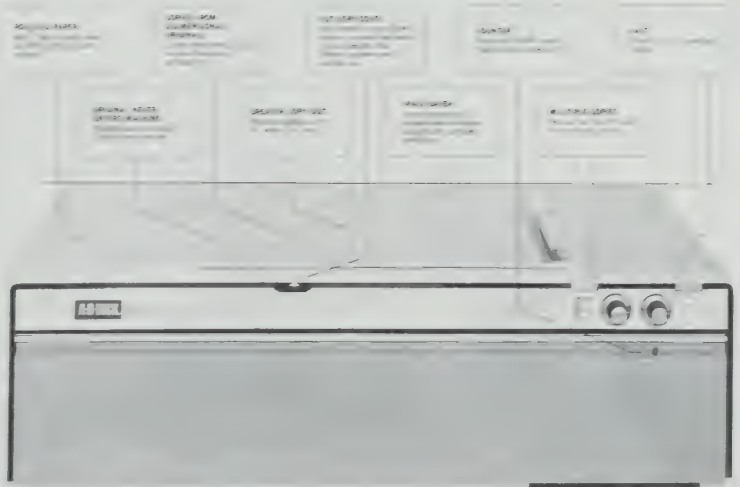
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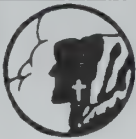
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Metropolitan Opera star Licia Albenese sang the leading role in *La Traviata* which was produced in March, 1968 by the Civic Opera of the Palm Beaches.

Opera Balls, too, became popular in Palm Beach, with the first being held at the Biltmore Hotel, under the chairmanship of Mrs. Richard Sluggett. The Flagler Museum was the setting for the second ball, and the Palm Beach Towers was the site of the third, in 1965.

In 1966, the fourth opera ball was again held at the Palm Beach Towers with Mr. and Mrs. James Nemec as chairmen. The debutantes were introduced to His Excellency the Austrian Ambassador and Madame Ernest Lemberger. The local honorary chairmen included Mrs. Stephen Sanford, Ambassador Stanton Griffis, and Mr. and Mrs. Harry C. Mills. Frank J. Hale and Mr. and Mrs. Sidney King Russell were honorary patron chairmen, with presentation chairmen Mrs. Carleton Dodge and Mrs. Tyson Lykes.

The 1967 event moved to the Breakers Hotel, with Mrs. Roy Tuchbreiter as directrice des affaires of the Opera Ball Cotillion on December 30. Twenty-two beautiful debutantes were introduced to His Excellency the French Ambassador and Madame Charles Lucet. Other distinguished guests were the French consul-general in Miami and Madame Jacques Turner, and Congressman Paul Rogers and Mrs. Rogers. Honorary hostesses were Mrs. Carleton Dodge and Mrs. Louis Marron. Proceeds from these balls are a main source of financial support for the presentations of the Civic Opera.

Arthur Silvester, past president of the organization must be credited with taking the initiative in bringing the Metropolitan Opera stars to the area to take the lead roles, and also for organizing the Opera Guild.

The "Opera Workshop" through the generosity of Mrs. Nelson Sanford is extending scholarships to talented artists and continues to offer professional training to young singers.

With the enthusiastic support being accorded the eight-year-old organization, it is little wonder that the Civic Opera of the Palm Beaches Inc. has reached a new high in the 1969 winter season as it presents one of the top prima donnas in the operatic world today, supported by her Metropolitan Opera colleagues.



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Yet, despite its sensible size, the new Silver Shadow still makes your passengers feel surprisingly expansive. The body and chassis are in one. This construction has let us build a lower car yet expand the interior in all directions.

The sybaritic comforts

The doors close as good doors should. With reassuring conviction. You ensconce yourself in English leather. The panelling is French walnut. The carpets are trimmed with hide. Air-conditioning is standard equipment and

there's an unusual split-level ventilation system. You can warm your feet and cool your face at the same time.

And everything has, of course, been done for the comfort of your lady passengers. Leather seams in the upholstery are turned inwards so they can't be felt through a thin dress. And there are illuminated vanity mirrors on each side of the rear compartment.

How to know more than you need to know

If you want to know just about everything there is to know about this jewel of a car, write for your copy of the Rolls-Royce Owner's Manual.

This 142-page hard-cover book has fifty-three diagrams and illustrations and costs \$12.50. You get your twelve-fifty back when you order a Silver Shadow, plus six per cent, which is only cricket.

The man to write to is Mr. Norman Miller, Executive Vice President, Rolls-Royce Inc., Room 465P, 45 Rockefeller Plaza, New York, N. Y. 10020.

But don't be misled. No owner's manual can take the place of a test drive. The Silver Shadow's performance is a silky mystery that is greater than the sum of its parts. Your Rolls-Royce dealer cannot describe it any better than we can.

But he can deliver it.



Taylor Rolls-Royce, Inc.

1314 South Dixie Highway, West Palm Beach, Telephone: (305) 832-2836

Suggested prices P.O.E., exclusive of local taxes, if any. Slightly higher in Alaska and Hawaii. ©1968 Rolls-Royce Inc.



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